

IN THIS ISSUE: { MUSICAL CONDITIONS IN VIENNA.
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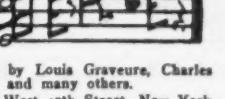
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VIENNA REMAINS TUNEFUL DESPITE THE HORRIBLE RAVAGES OF WAR

Concerts and Opera Are Flourishing—Sieczynski Song Winning National Popularity—Strauss and Weingartner, in Musical Feud; Are Busy Directing Rehearsals—Volksoper Theater Ready to Open

Vienna, August 26, 1919.—"Wien du Stadt meiner Träume," by Dr. Rudolf Sieczynski, is the most popular "popular song" in Europe—at least the part of Europe that hasn't turned against things Teutonic. From Berlin to Amsterdam, and from Copenhagen to the Brenner, people are taking their drinks to the sound of this weepy waltz, and here and there a wistful looking gentleman with abbreviated side whiskers may be seen wiping a tear from his cheek as he joins in the chorus.

I have often mused on the irony of fate that would allow this sentimental glorification of "gay Vienna" to become popular at a time when the vivisection of Austria was being accomplished and the Krone was nearing the vanishing point. "After the Allies and the communists get through with it," I thought, "what will remain of poor old Vienna?" But a few hours in the ancient Danube city are enough to make one realize that, whatever may happen to it politically, its spirit is unchangeable, imperishable. Even in the hour of adversity its people have preserved their good humor and, to some extent, their gaiety. They seem to feel that they have a tradition to live up to, and that that is what is going to save them from disaster. Indeed, "Vienna" means too much to the world to be allowed to crumble away. It may have ceased to be the city of the Hapsburgs, but it will always remain the city of Beethoven and Schubert and Johann Strauss.

And so Vienna is still "the city of my dreams," as the song has it. It is as beautiful as ever, and through all the days of violence and disorder has preserved its air of gentility and sophisticated charm, its perennial spirit of youth. Berlin is down at the heels, slovenly, because its beauty—such as it was—was artificial and depended on orderliness and propriety. Vienna looks as spruce as ever, because it always was and always will be somewhat rakish and négligé. It is the difference between a dressed up fop and a gentleman—a somewhat careless but genuine gentleman.

MUSIC DOINGS GALORE.

The revolution has made much less difference to Vienna than to Berlin. In Berlin the "lower classes" have ceased to be polite on the presumption that they are "as good as anybody." In Vienna they still "know their place" and like it. In Berlin it may be possible to abolish titles of nobility. In Vienna they would survive fifty abolitions. The Viennese cabby will always call some people "Herr Baron" or just "Herr von," according to his own sweet will. And some of us will always be "Herr Doktor" whether we deserve the honor or not.

"Servos, Herr Doktor," says a red faced fellow, leaning on the side of his fiacre. "There are no rooms at the Bristol, but I'll find you a Stüberl somewhere." "Somewhere" is an elastic term, and in Vienna at present it means a very modest sort of an alcove in a fifth rate hotel. The city is jammed with visitors.

The "tone" of Vienna is, everything considered, excellent. In comparison to the large German cities its cheerfulness is remarkable. Perhaps the Viennese aren't given to worrying about the future, but they certainly are not blind to the fact that the commercial and financial greatness of Vienna is gone. Materially it produces nothing,

nothing that is of "use" to the world. Deprived of its hinterland, it must find new values to exploit, and these values will have to be spiritual, cultural, aesthetic, to a very large extent. In other words, Vienna will have to capitalize itself as a center of art. Music, therefore, will be cultivated more than ever before, as a source of material profit as well as cultural wealth.

The season just passed and its aftermath—a series of "festivals" celebrating everybody from Bach to Korngold—have given ample evidence of the vitality of Vienna's musical life even in the darkest days. The concerts have surpassed those of previous seasons in number, brilliance, and attendance. The festivals (in many instances nothing more than concerts under another name, at increased box office rates) have glutted the city with a superfluity of good things. In the long run this "Massenbetrieb" has had a fatiguing effect, and just now the city is having a respite. It is the "dead season"—the quiet before the storm.

SCHRECKER AND WEINGARTNER IN A FEUD.

Both Strauss and Weingartner are busy directing rehearsals at their respective theaters, the Hofoper (whose title persists) and the Volksoper. The latter will open in a few days, on the last of the month, with Wagner's "Meistersinger." This will be immediately followed by a

(Continued on page 36.)

LONDON OPERA NO LONGER ONLY A SOCIETY FUNCTION

MASSES NOW SUPPORT ALL FORMS OF MUSIC

London, September 11, 1919.—Nine rooms are all that have yet been opened to the public in the great National Gallery of Paintings. The War Department still occupies twenty rooms which once were filled with the choicest works of every school. All the pictures were taken down and hidden when the bombs began to fall. The pictures which have been hung in the nine redecorated rooms represent a most glorious confusion of styles. I have no objection whatsoever to a Velasquez, a Rembrandt and a Reynolds displaying all their incongruity of manner and mood side by side. The effect is like a concert program. Who wants to hear an all Bach, or all Beethoven, or all Chopin program? Yet the directors of picture galleries seem to think it wise to put all the Spanish, English, Italian, Dutch, French works into separate rooms where the public cannot have the added pleasure of comparing, and contrasting the various national styles placed side by side. I said to a custodian that I could no longer find any of the pictures I once knew so well some thirteen years ago. He told me that if I went abroad for another thirteen years I might find the gallery again in order when I came back.

If the war has completely disorganized the picture galleries of London, it has had an unusually beneficial effect on music. Herbert Sinclair, who started a piano trade paper some years ago and who is the proprietor of the new musical magazine, *The Musician*, which began its career a few days ago, told me today that music in London had never been so well supported by the public as it was and is during and since the war. Opera had always been a social function where it was the fashion to display fine clothes and diamonds. But during the war the people flocked not only to Covent Garden but to the Lyceum as well, and Sir Thomas Beecham at Drury Lane had frequently to turn away hundreds for whom there were no seats. Of course the shortage of men was keenly felt in the orchestra as well as on the stage. The country which took so prominent a place in the war, had to call to the

(Continued on page 8.)

PRIZE WORKS ATTRACT MANY TO ANNUAL BERKSHIRE FESTIVAL

Ernest Bloch's \$1,000 Prize Winning Composition Creates Great Enthusiasm at Mrs. F. S. Coolidge's Concerts—Rebecca Clarke's Sonata, Second Prize, Also Well Liked

Pittsfield, Mass., September 25, 1919.—"Music Hath Charms"—a familiar old saying but one that grows more poignant day by day! At least one was led to believe so this afternoon, when the first of the five concerts of this year's Berkshire Festival of Chamber Music attracted close to five hundred musicians and lovers of music from various spots, far and near. No doubt the "first time in America" works interest many, but the large majority of the festival comers attended this first concert, and will hear those following, purely for the exquisite joy and undoubted benefit which such events create.

THE TEMPLE OF MUSIC.

The Temple of Music, where the concerts are staged, is most attractively situated. A spacious building, the interior of which is soft grey with black beams, is warmed by rose shaded lights. Screened French windows along one side of the building lead to a sort of veranda, beyond which the eye gets a glimpse of rolling green hillsides, topped by the majestic Berkshires in their lovely autumnal garb. The foregoing is touched upon merely to show that Mrs. F. S. Coolidge, "the fairy godmother" of the Berkshire Festivals, of which this year's series is the second, has neglected or forgotten no detail of enhancement.

THE BERKSHIRE STRING QUARTET.

The Berkshire String Quartet, whose members follow: Hugo Kortschak, first violin; Jacques Gordon, second violin; Louis Baily, viola; Emmeran Stoerher, cello, and Harold Bauer, the eminent pianist, were the participants in this afternoon's concert which began a little after four. When the quartet made its appearance, there was much applause. The first number was the ever beautiful Beethoven quartet in A minor, which was given a thoroughly artistic reading. The rendition, in short, reflected the musicianship and skill of the individuals, and, according to the writer, seemed to be the most liked of the three contributions. The second movement—allegro, ma non tanto—with its delicacy and grace, was especially appreciated. At the close of the Beethoven number, the audience's approval was clearly manifested.

REBECCA CLARKE PRIZE QUARTET PERFORMED.

The second number on the program was, perhaps, the feature of interest, because it was chosen out of seventy-two manuscripts, as the second composition of this year's competition. Its composer is Rebecca Clarke, well known as the viola player of the May Mukle String Quartet, and her work shows decided talent in that direction. It was a sonata for viola and piano, called "La Nuit de Mai" (Alfred de Musset), and Miss Clarke had the added good fortune to have it interpreted on its première by such reliable and worthy artists as Messrs. Bauer and Baily, and their combined efforts gave this child of her brain a most auspicious start in its musical life. The first movement—impetuoso, ma non troppo allegro—starts out brilliantly and is of extremely modern construction but lapses into easy, graceful modulation in the center, and leaving the hearer with a taste for more, it swings

(Continued on page 24.)



FRANZ SCHREKER, A SCENE FROM HIS NEW OPERA AND A PHOTOGRAPH OF THE BELGIAN CIVIC GUARD

This is the latest photograph, taken in August, 1919, of Franz Schreker, the Viennese composer, whose operas are much in vogue on the German and Austrian stage today. A scene from Schreker's new opera, "Die Gezeichneten," is shown in another photograph. The third picture the Belgian Civic Guard which was improvised at the outset of the war. (Number four from the right, in the back row, is Marius Loevensohn, the Belgian cellist, who is soon to visit America for the first time.)

Musical Scholarships

By MRS. A. T. KING

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[The question of scholarships is one that is of great importance to all students who require assistance in obtaining a musical education. Whenever a scholarship is announced there are hundreds of applicants; that is, hundreds more than can possibly secure the prize. It is in consequence of these conditions, and also in consideration of the fact that there is so little known by those aspiring to such scholarships of the requirements, that the task of obtaining reliable information has been undertaken. Apparently the holiday summer time was not well chosen, for inquiries by letter remained unanswered for weeks, while other letters have not yet been responded to, although a second request for the information was sent. This is by way of explaining why details of some scholarships are not given.

So overwhelming is the number of applicants for any free tuition that in a number of cases the request has been made that neither the name of the institution should be mentioned, nor the slightest hint given of there ever having been any scholarships in these musical institutions. The list which follows is therefore the best that can be obtained at present.—Editor's Note.]

THE JOSEPH PULITZER PRIZE.

Under the will of the late Joseph Pulitzer an annual scholarship of the value of \$1,500 was founded, and this prize is again available next year. It is to be awarded to the student in America who is deemed to be the most talented and deserving, in order that he may continue his studies with the advantage of European instruction. This prize is intended for composers, as it is specially stated that "sufficient time must be devoted during the year to produce a serious work in one of the larger forms." The scholarship is open to students of both sexes resident in the United States. Mastery of harmony and counterpoint must be shown in applying for the scholarship, and only serious musical forms will be considered, such as sonatas, quartets, overtures, symphonic poems, etc. The compositions must be sent in on or before February 1, 1920. Applications must be sent in on the forms provided by Columbia University, of New York City, which will forward such forms on request.

THE GUILMANT ORGAN SCHOOL.

The Guilmant Organ School has the advantage of being able to offer six scholarships for the season of 1919-20, this being made possible by the generosity of Hon. and Mrs. Philip Berolzheimer. These scholarships are open to young men and women who possess the necessary talent but are without the funds to pay for their tuition. They give the successful candidate the benefit of the full course of instruction at the Guilmant Organ School for one year, being in every respect the same as is given to the regular students of the school. Application must be made in writing, accompanied by written references regarding character and financial standing of the candidate, also a signed statement from a physician stating that the candidate is in sound health. All applications must be received by September 30 each year, when the annual lists close.

Each candidate will be required to answer questions in the rudiments of music; write and play the major and harmonic minor scales from memory; play at least three of the two and three part inventions by Bach (piano) and at least four of the fugues in the "Well Tempered Clavichord," by Bach (piano). Tests for sight reading are also required.

The competition is open only to those who have not previously studied in the Guilmant Organ School. The scholarships are for tuition in the school. Further particulars will be given by applying to Dr. William C. Carl, Hotel Van Rensselaer, 17 East Eleventh street, New York City.

THE INSTITUTE OF MUSICAL ART.

There are several prizes and scholarships connected with the Institute of Musical Art. The Morris Loeb Memorial Fund consists of \$20,000, the income from which is given as a prize to that graduate in any of the artists' courses or in the composition course of the institute who, in the judgment of the trustees and faculty, shall be considered the most excellent in talent, ability and achievement and most deserving of such distinction. The prize is to be used to provide a year of European life and experience unless in individual cases it should be to the greater advantage of the recipient to apply it, with the permission of the director, to the immediate furtherance of his musical career.

The Silver Medal of the Institute is awarded only to those students who receive the Artists' Diploma "with highest honors" (95 per cent. to 100 per cent. average).

A number of free scholarships are at the disposal of the director. They are not awarded after competition but upon proof of musical talent and such other qualities of mind and character as are necessary to the development of a high degree of artistry. As this cannot be determined by a cursory examination, these scholarships are usually given only to students who have been under observation for at least one year.

The so called Faculty Scholarship is annually awarded to that graduate from the regular courses who has proved himself to be the best all round student during the past year.

THE AMERICAN INSTITUTE OF APPLIED MUSIC.

The first prize in the American Institute of Applied Music is the Kate S. Chittenden Scholarship, which must go to a really talented pupil who cannot afford to study, and naturally the lessons are with Miss Chittenden. This scholarship goes to Vassar College as a perpetual memorial to Miss Chittenden when she does not care to teach any more.

The other free scholarship is the "Harriet Gibb Fox Scholarship." This scholarship is not confined to any department of the school, but is "just placed where the demand seems most important."

There are several "partial" scholarships to assist needy students who must have a few more lessons than they can

pay for in order to complete a given course, and place them where they are self supporting. For the past two years there has been another scholarship to be used by Miss Chittenden for a special student. This is not competitive.

The teachers of the American Institute of Applied Music give what they call "competitive scholarships." This means that any pupil who enters for the full season under a given teacher is entitled to one term of free tuition if he or she makes the most improvement of any of the pupils of said teacher.

THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA.

This conservatory, which was founded in 1885, replies that "scholarships are given in all branches to students of talent without means."

HUNTER COLLEGE.

There are two funds at Hunter College available for students who are studying in the college but unable to pay the fees, and who therefore require assistance. The Libbie Van Arsdale Memorial Fund for Music (forty dollars) was endowed in 1893 by the gift of \$1,000 by William Van Arsdale, trustee of Hunter College, as a memorial to his daughter, Libbie Van Arsdale, member of the class of 1884, to be awarded to the student showing the greatest progress in the study of music. There is also a Students' Loan Fund to assist students in their college course. This is a "loan" which the student is expected to repay.

THE BERTHA FEIRING TAPPER CLUB.

This club supports two scholarships of two hundred dollars each annually for the purpose of assisting the musical education of talented students with limited resources. One of these scholarships is awarded in New York and the other in Boston, as Mrs. Tapper taught in both cities.

The details of the scholarship in New York have not been obtainable, but the following account of the one in Boston may be of interest as showing the conditions, which are probably the same in New York.

In Boston the scholarship has been given for three years to Alice Nichols, who has studied piano with Heinrich Gebhard and theory with Newton Swift. Miss Nichols is so far independent in music that she was engaged, owing to the illness of the regular teacher, for six weeks during the past season, at the Wykeham Rise Country School for Girls at Washington, Conn.

In addition to this scholarship, four others have been donated in Boston by teachers who were former pupils or friends of Mrs. Tapper. These were given by Charles Anthony, Alice Hutchins Baker and Newton Swift, piano, and Frank E. Morse, voice. The scholarships are awarded by competitive examinations and the students are hard from time to time by the executive committee of the club.

MUSIC AND RELIGION

By Clara Novello-Davies

The intimate connection between music and religion has been noticed from time immemorial, and may be seen today in any church one may care to visit. An important part of every religious service consists in music and there is a tendency to incorporate more and more music into the service. Strict moralists of the seventeenth century prohibited music altogether from their service and the general character of the service partook of the cold, formal nature which would necessarily ensue. From a psychological point of view, this was an unsound policy to pursue, since it left the members of the congregation cold and unresponsive, while music has primarily the opposite effect. It plays upon and stimulates the emotional side of the listeners and places them in the proper receptive attitude of mind and spirit, fitting them to receive and make part of themselves whatever may follow the music. There is this intimate connection between music and religion—both of them are fundamentally emotional in nature. They appeal to the intuitive and emotional self, and while the intellect may be employed in stimulating results and enabling us to obtain a just, scientific basis for our belief or understanding of the phenomena, the fact remains that they are fundamentally emotional in quality. An important series of investigations have lately confirmed an earlier belief, namely, that religion is connected with one of the most primary and fundamental of our emotions—the creative impulse. There is an intimate connection between these two and there is seen to be an interblending of these fundamental emotional states.

The primary appeal of music is to the subconscious mind. The music critic may listen to a concert and analyze it throughout, but this is neither the object of music, nor should it be the object of the musician or the artist. Production of music should be strictly accurate and scientific, and this should govern the expression of music and the fundamental quality or spirit of it should consist in the conveying and conjuring up within the listener of certain emotional qualities or states which it is the intention of the composer to induce. When we read the printed page of a book, we obtain the meaning of the author by a symbolic reinterpretation of the author's meaning. The letters, which are combined into words, and the words, which are combined into sentences, when read by us, convey to the mind certain thoughts. These thoughts are the author's, and when read they become the property of the reader. In this roundabout way, there is a connection between the author's mind and the reader's mind. Very much this same sort of thing occurs in our daily life and conversation. How is it that two minds ever get into touch with each other? If you close your eyes for a moment, you will find yourself inside a dark chamber, called the skull, and there seems no way of get-

ting out of it. How do we ever get in touch with another person? Only by indirect or roundabout methods. We come into contact with another mind in one of three ways: By marks made upon paper (writing), by signs made (sign language), by vibrations in the air (speech). The sense organs of the person addressed register one or more of these symbolic processes, and reinterpret them into the meaning intended to be conveyed by the sender. It will be seen that all this is a very roundabout way of conveyance, but it is necessary in this material world in which we live. We never come into contact with another human mind direct. We do not ever see another person. There is an old saying: "No man hath seen God." It is equally true that no man hath seen man. We see the clothes—these can be changed. We see the face and features—these, too, can be camouflaged. But the real self, the spirit, the ego, is never seen directly, and we never come into direct contact with another person throughout life. Now, in the same way that the printed page conveys the author's meaning, the musical score and its rendition convey the composer's meaning, and particularly the emotions, primary or complex, which the composer desires to endure again. It will be observed that he is compelled to resort to roundabout, symbolic processes, but they appeal to a fundamental self very intuitive in quality, which is far more capable of reinterpreting these symbolic things than the mind. It is more general, more universal in humanity, and that is one of the reasons why music has such a primary and fundamental appeal. It has been said that one of the methods of communications between spiritual beings is by means of music. An analysis will help make this clear. If you take a Chinese sign, so called "ideogram," it means, let us say, "liquid"; if you add another sign to it, it means "water"; if you add still another sign, it means "red water," that is, "wine," etc. Now, the theory is that by taking certain primary or fundamental notes, we can, by adding overtones, and combining them, form any number of emotional and mental ideas, which are thus conveyed, and if these can be perceived, or, as it were, sensed by the composer, he can interpret them also in poetry and in words. It is said that Wagner obtained this spiritual correspondence while composing several of his operas, and particularly "Parsifal," so that, by listening carefully to the music, and at the same time following the words, it is possible to begin to obtain an understanding of this spiritual, musical language.

Music teaches us that the invisible can become indeed a very real thing. It teaches that the invisible is the real, and the material, objective world is comparatively unreal. Strictly speaking, there is no such thing as sound in the universe. It is vibration of certain intensities or intervals. But these vibrations are themselves soundless. If you listen to a violin solo upon the stage, the only connection between the vibrating violin string and your ear are a series of vibrations in the air, but these vibrations are soundless, and would travel on forever into space as soundless waves, if you were not present to detect them, and reinterpret them into sound. This appears a paradox, when thus crudely stated, but it is a fact scientifically established, that there is no sound in the world. All the sound exists within ourselves. We create the music—the harmony. It is the spirit of mind which transforms and transmutes these invisible, impalpable vibrations into harmonious sound and music.

Music touches the same depths of personality which are touched in religion. The two seem to spring from the same source within human nature, and it is a remarkable fact which I have often noticed, that practically every song which has attained great popularity has had in it a fundamentally religious strain. Such songs as "Long, Long Trail" and "Keep the Home Fires Burning" are almost hymns, and it will be found, I believe, that practically every really popular song in this way expresses the same deep emotional quality which is shown in religion, and which is, of course, expressed primarily in religious music. Music is thus closely akin to the religious instinct in man and finds itself expressed in the fundamental emotions which are similar in all humanity.

The second great lesson that music teaches us is that the invisible is real, as before remarked. And the greatest and deepest things in the world are those which are imperceptible by the senses, except indirectly and in a roundabout and symbolic manner. We perceive this world in which we live to be itself only the expression of something vaster lying behind it, in the same way that music is the symbolic expression of the thought and emotion of the composer. Music and religion are therefore fundamentally alike in their nature. Both of them appeal to the deepest levels and at the same time to the highest aspirations in human nature. Both of them express the greater, grander, invisible reality lying behind them.

Belinda

Oh, the anguish in my brain,
Almost driving me insane;
Oh, the wheels that start to turn in my sorely tortured
head,
Like the inquisition wheels,
And my reason shakes and reels,
When Belinda starts to practise hours before I'm out of
bed!

Up and down the minor scale
In a wild chromatic gale,
Till I grit my teeth and shudder, as I wish I might be dead!
Oh, there's something doing there,
And I tear
My hair
And swear
When Belinda starts to practise hours before I'm out of
bed!

All of us must surely die—
And no doubt it will be I—
For no mortal can withstand that awful horror overhead;
'Twill be sad to die, I know—
But I'm quite resigned to go,
When Belinda starts to practising before I'm out of bed.

WALTER PULITZER.

LISTENING TO THE SHAKUHACHI

Also to the Koto, the Sho, the Samisen and the Kokia—How an American Girl Teaches Western Music at Kyoto, Japan, and at the Same Time Learns About Eastern Music

By Frances B. Clapp

The following is merely a letter, dated June 28, 1919, to Prof. Alberto Jonás, the distinguished piano pedagogue, who has written so many valuable articles for the Musical Courier, from a former pupil of his, Frances B. Clapp, who is spreading the good word of music in Kyoto, Japan. There is, however, so much of interest in the letter and so many more intimate glimpses of Japanese musical life than one is accustomed to get, that the Musical Courier has received permission to reprint it in full.—Editor's Note.]

"On the 15th of July I shall finish my first school year in Japan, and it has been so very interesting to me that I have thought you, too, might be interested to know a little about it. Of course, I am here for music, deciding suddenly last spring to accept the very urgent invitation to the university, and leaving in July. You may know something about the Doshisha, as it is one of the famous institutions of the country, but it is all so different from my own preconceived notions that I shall venture to tell a little something about it. It is the largest, in fact the only, Christian university in the country, although there are other colleges. We have a number of departments, registering slightly over 2,000 students at the opening of the school year in March. Our women's department, in itself a radical departure in this land, has about 500 girls, and although I had been asked to do work in both the men's and women's departments, I have had my hands so full in the latter that I have not started any work in the former yet. As financially my appointment was for the women's department, they can of course claim my full time. We have in many ways an attractive campus, although sadly overcrowded, in a delightful part of the city across from the Imperial Gardens. Some of our buildings are quite nice, and we are just completing a large and fine library, but buildings, as well as campus, are entirely inadequate for our present numbers.

"The school itself is Japanese, founded by a Japanese, with president, principals, and largely the trustees Japanese. We have, however, some six teachers in the men's department, and the same number in the women's who are Americans, and the Americans have been largely instrumental in shaping the policies and standards of the school. It was founded by a graduate of Amherst, who desired an American type of Christian college in Japan; but, with its growth, it has been so molded to fit the needs here that it is a very interesting mixture. Our staff of teachers, both Japanese and American, are very interesting, and I have most thoroughly enjoyed my life and work here. Of course, it is not a "get-rich-quick" scheme, and living expenses have jumped so exorbitantly during the past two or three years that one can barely live on the salary, but the work is both so interesting and so worth while that I shall stay as long as I can afford it. I expect to be here at least two more years, and can know then more about my future plans.

JAPANESE LOVE CHORAL WORK.

"But I'm afraid you are wading through all this and wondering why I am writing at all. So I'll get down to business and tell you some of the interesting things about my own work, and the musical conditions in general. My own time is full to overflowing. We have some nineteen hours given to singing classes, only three or four of which I take personally now, but try to overlook the others as I can. I have a girls' choir for chapel and church services, and next term shall have a chorus of about sixty of the best voices. Some of them are where they can do fair choral work now, I think. They all read quite readily, as the three Japanese music teachers have been thorough in that line, but their voices are naturally bad, and they have sung harshly so long that it is very difficult to do anything with them now. The odd thing about it is that I find they do much better work in English than Japanese; they will get some fairly round, smooth tones with English words, and immediately you turn to the Japanese it changes to the old harsh, throaty or nasal quality. However, they so love to sing well that they take a great deal more pains than a similar class of, say, high school girls in America, and I am often surprised at the results, considering that there is not in all the school more than one or two voices that would be considered even fair at home. I have several different choruses of from forty to fifty who are to sing on a program next week, and am really proud of the work of one or two of these groups. I will be so glad when the long delayed music from America arrives and we can get at some real choral works, however

simple. Their sense of pitch is defective, but improves so that I have hopes of real musical progress in time.

UNSPEAKABLE PIANOS.

This, however, is a very small part of my work; we have about eighty pupils in the instrumental department—far more than we ought to have with our few pianos for practice and teaching, and the several dreadful organs. The pianos are most of them unspeakable as well. I take twenty or twenty-five of the most promising piano students, and have a class in theory for a few of the best, as well as one for the teachers. Two of our three Japanese teachers have been trained at the Conservatory at Tokio, but while in occasional instances they have done good work, the bulk of it, from what I have seen, has been most superficial, in some cases appalling. Of course, I realize that they have had very unpromising material largely, and expect to be turned out full fledged musicians in three or four years. Whatever the cause, I consider the most valuable part of my work here the work with the teachers. I give them two lessons a week besides the theory, and have encouraged their frequent visits to my studio to look at my music, hunt music for pupils and pick up all they can. I hear regularly each week several of their pupils, so go the rounds about once a term, and go over the new music with them. The head of the Japanese

in Kobe, but the rush of spring work seemed to make it best to put it off until this fall.

MUSIC AT THE PEER'S CLUB.

"Have you ever been in Japan? I do not remember, but if you have you can understand my great interest in the Japanese music. I am the proud possessor of a Koto, a present, which I hope at least to strum a little, and I have had some excellent chances to hear the best of the native music. Mr. and Mrs. Eichheim, who are spending a year here in the Orient, are also greatly interested, and we have had some very novel entertainments offered since they have found out our interest in it. One of the most interesting was sort of an orchestral effect at the Peer's Club, a revival of ancient music and instruments, and much the most beautiful thing I have yet heard. There were some twenty players seated around a square on the floor, facing in; six kotos, four of the old and very large biwas, quite unlike those played today, four shos, two styles of drums, and several instruments of the flute and woodwind group, with single and double reeds. The sho has, I think, a most beautiful tone, but there was a tiny flute played from the end, that was a perfect example of a piccolo gone wrong, about the shrillest thing I ever heard. They used ancient manuscript, with a musical notation of course utterly unlike ours, and yet suggesting in the columns of Chinese characters grouped in columns of four, something quite similar to our time divisions. This Peer's Club adjoins our campus, and I hope to hear and see a good deal more of this special type of music. The day we were there they played a long composition in three distinct parts, with a sequence suggesting our symphonic divisions and polyphony of the most modern Ravel or Loeffler type. In fact, it has been the only strictly polyphonic thing I have heard. Several days ago several of the most celebrated musicians of Kyoto were engaged to give a concert for the Eichheims and myself, the alumnae of the school arranging it as a thank offering for the school benefit we gave. We sat on the front row with cushions on our seats to distinguish us from the common herd, and listened to three kotos, two samisens, a kokia and shakuhachi in various combinations. Have you ever heard a really good player on the shakuhachi? It is the loveliest, most haunting tone, the one instrument that can never be forced and suits exactly their long, long melodies, with the wistful minor skips, and the whole tones where we use half tones. The koto players were all blind.

"There is quite an interesting musical club in Kyoto, Japanese only, the president and leading members being professors of the Imperial University who have had part of their training on the continent. None of them play very much themselves, although they have an attempt at a string quartet, but all are deeply interested in European music, and are most delightful people to know. I gave them a program at their New Year's meeting, and Mr. Eichheim gave them one a short time ago. They meet at one of the loveliest Japanese homes in the city, where they have two pianos, one a very fair Bach grand.

CAGING FIREFLIES.

"There are so many lovely and interesting and funny things to tell that I wish I had not taken all this space

over these technicalities, which may simply be a bore to read. Last night after school three of us teachers went up to Uji, a town near Kyoto, famous for its tea, its temple, its beautiful river and its fireflies. We took our supper, and then got into a boat and drifted down the river while the fireflies flew in thousands on either side; as they flew over the boat we brushed them down with a tree branch and put them in little cages to take home. You hang them on the porch and sprinkle them once or twice a day, and they last for weeks.

"Another evening this week we attended the theater to see Ganjero, the most famous actor of the Osaka school. I taught the noon hour and arranged my classes so we could go for the beginning at three, and we sat there till half past ten, with perhaps a twenty minute break between the three plays. I sat on the floor with my Japanese friends most of the time, too, but it was so fascinating in spite of my almost entire ignorance of the language, that I could have stayed on for hours. They use the effective revolving stage for scene shifting, but on the whole their scenic effects are very simple, and it is the dramatic power of the acting that holds one; the voices are unpleasant, I think.

"It is not often that I can get in two such jaunts in a week, but the changing of the Kobe concert date has made me feel quite care free after the tension I have been on for several months now. Of course, there are lots of other things to do, and Sunday, with its various services where I play or have a choir, and my Bible class, is one of my busiest days. Although appointed as a teacher, I am really a missionary, and it's an awfully nice sort of combination if you like it!

"And now to end it all, I simply want you to know that I am spreading your doctrines of piano playing as best I can in the 'Flower Kingdom,' and have taken a long time to tell it."

— 1 PART 1 —		曲 目	
1	Beethoven Sonata d minor, ... 1st Movement	第一 部	
Miss Clapp		ピアノ獨奏	— イタリヤ
2	Winnie arita	二胡獨奏	— イタリヤ
Chaminaude The Little Silver Ring	Miss Spaulding	(1) 二胡	— イタリヤ
		(2) 小提琴の独奏	— イタリヤ
3	Chopin Waltz e minor	ピアノ獨奏	— イタリヤ
	Polonaise, e flat minor	(1) 二胡の獨奏	— イタリヤ
Miss Clapp		(2) 二胡の獨奏	— イタリヤ
4	Arditi Speak	高音獨唱	— イタリヤ
Miss Spaulding		歌	— イタリヤ
5	Schumann Butterflies (12 sketches)	ピアノ獨奏	— イタリヤ
	Prophet Bird	(1) 二胡	— イタリヤ
Miss Clapp		(2) 二胡の独奏	— イタリヤ
— 2 PART 2 —		曲 目	
6	Cadman The Moon Drops Low	第二 部	
Loehr Where My Caravan Has Rested	Miss Spaulding	高音獨唱	— イタリヤ
		(1) 二胡	— イタリヤ
7	Gluck Brahms Gavotte	ピアノ獨奏	— イタリヤ
Ilijinski Berceuse	Miss Clapp	(1) 二胡の獨奏	— イタリヤ
Sibelius Romance		(2) 子守歌	— イタリヤ
Miss Clapp		(3) ロマンス	— イタリヤ
8	Branscombe I Bring You Heart's Ease	高音獨唱	— イタリヤ
Moussorgski Little Star Where Art Thou	Miss Spaulding	(1) 二胡の獨奏	— イタリヤ
		(2) 小提琴の独奏	— イタリヤ
9	Rubinstein Polonaise	ピアノ獨奏	— イタリヤ
Miss Clapp		歌	— イタリヤ

PROGRAM OF A CONCERT AT KYOTO, JAPAN.

The concert was given on April 16, 1919, at the Y. M. C. A. auditorium of the Christian College at Kyoto by Frances Clapp, pianist, and Ruth Spaulding, soprano, two American girls who are members of the faculty of the women's department of the college. The Japanese print is a translation of the English. A section in the lower right hand corner is the doorkeeper's check. Programs of various colors, according to the different prices of admission, are purchased instead of tickets, and the doorkeeper tears off the portion separated by the dotted line, thus being enabled to check up with the box office man after the show.

teachers is a man, and I had rather expected to find even the most subtle suggestions resented, and had mapped out a kid glove campaign, but I have found them all not only loyal friends but naively eager for any and all suggestions and help. My lightest opinions are so implicitly taken as law that I have to be very careful, or such funny things occur. The most noticeable improvement has come along the work of these Japanese teachers, and the practicing, which I hear night and day on all sides, although still bad enough, sounds like quite a different thing. I think I shall slip in several programs, including a typewritten one of the little recital next week, one of a series of three we are giving this month.

GOOD JAPANESE SOLOISTS.

"There are of course very few musicians in Japan, and what concerts there are have been very well attended. I have heard several by Japanese that were quite good, one especially, a violinist, and one a pianist, Miss Ogura. Then there are several Russians, who play well, living here now, and Schultz, the head of the piano department at Tokio, while not at all inspired, is a thorough technician, and plays good things very well. I have been too busy to do as much playing as has been wished, but will send two programs of this spring, when we had houses of six or seven hundred, down town, with good admission. Of course, the foreign colony on Kyoto is very small, and this means almost all Japanese. This last concert given with Mr. Eichheim gave Kyoto much the best violin playing it has heard this year. He was for a good many years in the Boston Symphony, and, if I have not forgotten what a violin ought to sound like, he is a very good violinist. He, as well as the singer (of Washington, D. C.), both gave their services, and we are hoping soon to have some better instruments in the school from our rapidly growing fund. I was asked to give a concert next week

LONDON OPERA NO LONGER ONLY A SOCIETY FUNCTION

(Continued from page 5.)

colors many a young singer and orchestral player. Women are still much in evidence in unusual occupations in London, but the demand for music has steadily increased. The Royal Philharmonic Orchestra, Sir Henry J. Wood's New Queen's Hall Orchestra, Sir Thomas Beecham's Symphony Orchestra, Landon Ronald's London Symphony Orchestra supply more orchestral music than the most rabid amateur could listen to, especially when two or three of the orchestras are playing at the selfsame hour in different halls. I find that I get quite enough orchestral music by going three times a week to the Queen's Hall. But of course the season has not yet begun.

MUSIC IN MANCHESTER.

Nor is London to have the only musical activity in England this year. Manchester has already announced its festival and orchestral concerts. The Hallé Orchestra, conducted for so many years by the late Hans Richter, has apparently been taken over by a manager named Brand Lane, who calls his organization the New Brand Lane Symphony Orchestra, a title that is neither short nor sweet. But as Sir Henry J. Wood has been engaged to conduct the concerts the much named orchestra will redeem its lengthy label. The singers are to be Melba, Clara Butt, Tom Burke, Kennerley Rumford; the pianists, Pachmann, Busoni, Lamond, Cortot; the violinists, Kubelik and Marie Hall; and there are others, including the indomitable Sarah Bernhardt, who is to give costume recitals. The massed bands of the Guards play at three of the festival concerts. Manchester is said to be the greatest manufacturing center of cotton in the British Empire. Perhaps it is, though I have seen no cotton there in all my many visits. It was there that I last heard Anton Rubinstein play. London, however, knows very little about the musical life of Manchester, and New York knows less. It is a great city nevertheless.

BRAHMS BY A BRITISHER.

What will the fire eating patriots say about the scandalously pro-German act of an English musician who, while doing his duty as a British soldier in Macedonia, near Salonica, got up a kind of orchestra with the men who could saw or tool any sort of musical instrument, and began his rehearsals with his own arrangement of a Hungarian dance by Brahms? Was there no ditty by Tallis, Byrd or Bull or even a lilt by the Frenchified Purcell that would have fired the souls of British soldiers to deeds of derring do? The Kaiser ought at least to send H. C. Colles an iron cross from his Dutch retreat for his propaganda of German kultur among the degenerate soldiers of George V.

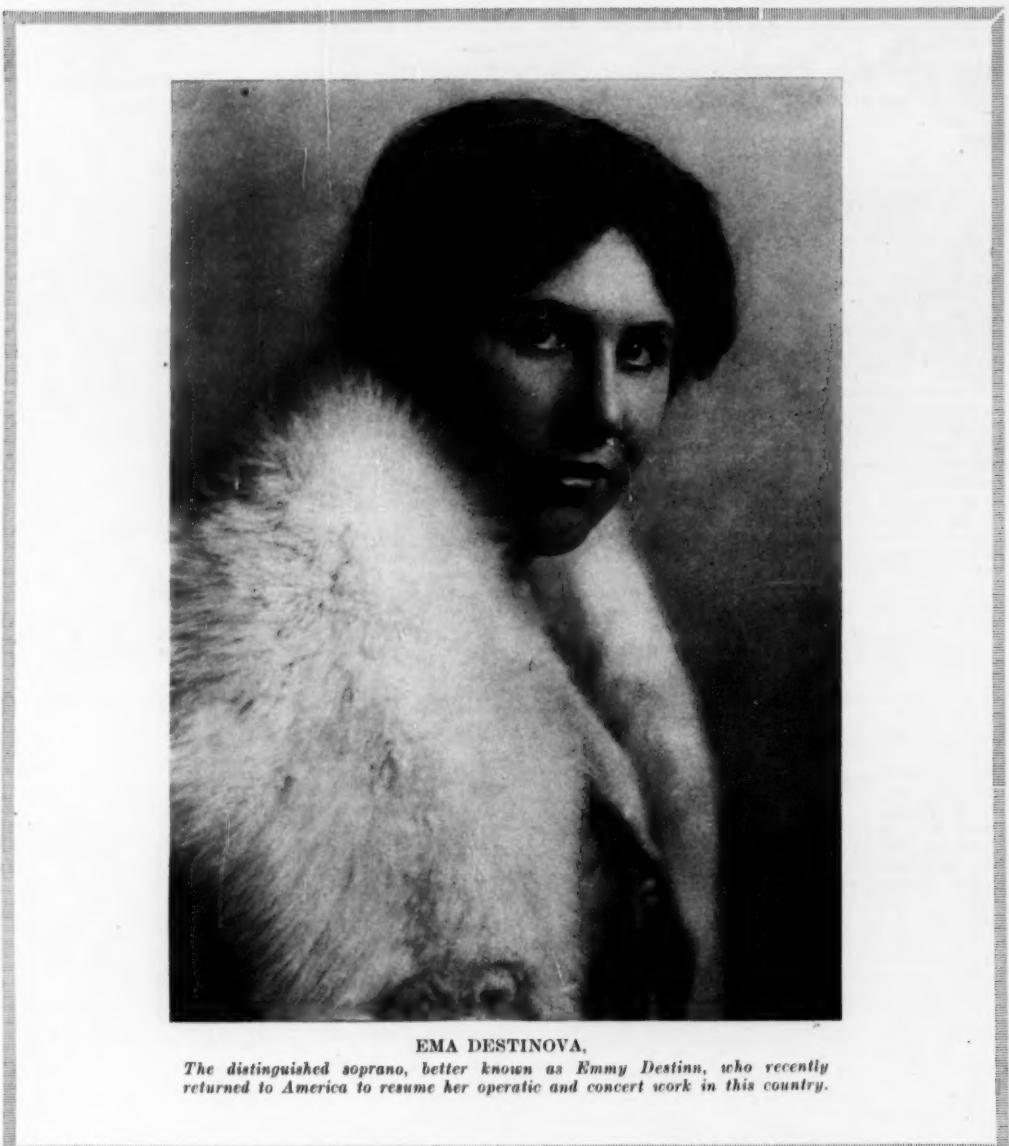
THE MARCH OF TIME.

I entered the old church of St. Martin's-in-the-Fields for the first time in my life last week, though I have traversed a thousand times the streets which cross what once were fields several centuries ago. Nell Gwynn, the famous actress and royal favorite, was buried in the vaults beneath this church in the reign of Charles II. In this same church Tom Moore was married a hundred years ago or so, before the wedding march of Mendelssohn became the first essential of a church wedding. What march was played on that happy occasion? How did our ancestors, or predecessors, get married without the "Midsummer Night's Dream" and "Lohengrin"? Thomas Moore, who wrote only the words and not the music of Moore's Irish melodies, is a gentle second edition of ancient Greece's *Anacreon*, but I hand on to some one else the job of waiting two thousand years to see how well Moore's poetry will live. With the exception of three devout women and an old man resting in a pew, I was the only visitor. If there was a detective concealed in the gallery or behind a pillar he made no sign when I closely examined the five alms boxes on the walls. Having satisfied myself that the five padlocks were Yale, made in America, I left the seventeenth century behind me and stepped out into the roar of modern London.

CLARENCE LUCAS.

Mrs. Hammann Plans Winter's Activities

Mrs. Ellis Clarke Hammann, pianist of Philadelphia, spent the summer months in Maine and the Adirondacks and the major portion of September in Bethlehem, Pa.



EMA DESTINOVA.

The distinguished soprano, better known as Emmy Destinn, who recently returned to America to resume her operatic and concert work in this country.

She reopened her studio yesterday, October 1, and anticipates a busy season. She will resume teaching at Miss Wright's School at Bryn Mawr on October 3, and will again have charge of music at the Training School for Kindergarten teachers. She will also be the accompanist for the Orpheus Club and the Treble Clef Club, Philadelphia, and is being booked for many concerts.

Hans Letz Returns from Europe

Hans Letz, the founder and principal player in the Letz Quartet, returned from Europe on the S.S. La France after spending the summer with his father in Alsace. The quartet will open its season by giving a concert for the Wednesday Afternoon Music Club of Bridgeport, Conn., on October 22. The new Fritz Kreisler quartet in A minor, for which Mr. Letz has the exclusive rights, is one of the numbers which have been requested on the program. Another date booked by Manager Daniel Mayer during the past week is for a concert at the High School, Middletown, N. Y., on March 23.

Tetrazzini Tour Assured

All rumors as to the non-appearance of Luisa Tetrazzini the coming season in this country were set at rest last week, when the famous prima donna cabled the MUSICAL COURIER as follows:

"Returning America for transcontinental tour, management of Jules Daiber. First concert, Hippodrome, November 23."

The cablegram was sent from London, where Manager Daiber went a short time ago to make final arrangements with his star artist.

Globe Concert Wins Enthusiastic Approval

Craig Campbell, tenor; Barbara Maurel, soprano, and Esther Marvin Cutchin, pianist, were the artists who appeared at the second Globe concert held at the De Witt Clinton High School Auditorium on Wednesday evening, September 24. They presented an interesting and varied program which was greatly appreciated by the large audience present. If there was an outstanding feature of the general excellence of the evening, it was Miss Maurel's work.

Alfredo Martino

The Teacher of Singing Resumes at His New Studio

131 Riverside Drive, New York, on Monday, September 29

The October 9 Issue Will Contain a Diagram Showing the
Martino Method for Breathing

HUGH DOUGALL LAYS GREAT STRESS ON THE IMPORTANCE OF "VOICE BUILDING"

Teacher More Gratified with Pupils' Success Than with His Own

Hugh Dougall is a name that is well known in various parts of the great West and it will not be very long before New Yorkers will also attach significance to it. First of all, let it be recorded that Mr. Dougall has earned quite a reputation as a teacher of voice building and artistic singing. While he has personally won success as an all-around singer, whether it be in opera, concert, oratorio or even in church work, he is more gratified with what he has accomplished in helping others to sing properly.

"I studied for a period of eight long years with some of the best American and European teachers, among them a number of years with Alexander Heinemann of Berlin," Mr. Dougall told a MUSICAL COURIER representative recently. "By the way, I was the first American pupil he had, and it was, in fact, a whole year before any other American came to work with him. Jacques Bouhy, whom I believe was the teacher of Oscar Saenger, was another with whom I worked in Paris, and when I returned to America sometime before the war, I did so with a reper-



Photo by La Salle Studio

HUGH DOUGALL.

tory of twenty grand operas. Ten additional years were spent in teaching in the West as well as singing professionally with much success. Success is very nice and there is not a person who doesn't like to taste it, but I must admit that the success of my pupils is my chief pride.

"In 1908 when the Welsh National Eisteddfod met in Salt Lake City, contestants from the largest Western cities took part in it, and among these were some of the most prominent singers of that section of the country. It lasted three afternoons and three evenings and there were choir, band and solo contests. There were nineteen sopranos competing and my pupils won the first and second prizes. Another baritone-pupil won out of the nine that competed; a tenor pupil, out of the seven that were listed; and another contralto-pupil came away with the first prize after four had tried for honors. That was rather a remarkable record, don't you think?" asked Mr. Dougall.

"Indeed, very!" replied the amazed writer, who had heard of one or two pupils of the same teacher carrying off first prizes at various affairs, but scarcely of one teacher's pupils taking all before them. And if one were inclined to doubt the veracity of such a statement, then there was a newspaper clipping to prove it.

"All that success was due to the voice building work that I had derived from Heinemann. He had absolute control over the voice. What I insist upon is a loose throat and relaxed tone. Quality is obtained through control of the throat—one of the secrets of success. I know, fortunately, when to stop a pupil when the tone is forced. You see, there was one year of work with a teacher who did not understand the voice, which prepared me for my work with young singers and whatever troubles they might have. If a teacher doesn't know when his pupil is singing with a rigid throat, then his method is all a mistake. I work always for an open and relaxed throat and if one follows that theory properly, the quality, etc., will come along easily. There are so few teachers before the public at the present time who put enough emphasis on voice building. Another thing, if the teacher can't produce in his pupil a soft, sweet tone which can be brought down easily to a mezzo-voce, then the method again is wrong."

During one of Alexander Heinemann's visits to this country he spent several weeks with Mr. Dougall in Salt Lake City, his former home, and after he had started home, wrote as follows to his former pupil:

"But there is still another thing I have to tell you. During the nearly two weeks I stayed with you, I was able to hear the most of the large number of your pupils. And there was no one, whichever kind of voice he may have had, who did not know how to sing. Do you know

what that means? That means that each of them knows how to use his voice to obtain the biggest effects that his material allows him, that each of them sings with taste, a high degree of expression and an extraordinary musical line. That all, my dear Dougall, is your work. I am happy that you have such a success and I congratulate your pupils for their teacher."

One of the first New Yorkers to endorse Mr. Dougall's work was Arthur Hammerstein, son of the late Oscar. Mr. Hammerstein has since made arrangements to have Mr. Dougall train a number of young singers for his productions, and when he heard a young soprano, after a few months' work with this teacher, he expressed his admiration and surprise quite frankly. Mr. Hammerstein had heard of Mr. Dougall's work and when he saw real evidences of the results it produced in singers, he expressed his desire to have him teach some of his future prima donnas. With such encouragement, it is not at all surprising that Mr. Dougall has been persuaded to locate permanently in New York, where he has studios at 815 Carnegie Hall.

Mr. Dougall's voice has been described by a Salt Lake City paper as being a baritone "voice of magnificent calibre." He has had much experience in the field of music, having appeared in opera in the West with Lucy Gates in such operas as "Traviata," "Romeo and Juliet" and "Faust." He has also appeared as soloist with symphony orchestras and has had additional experience as a director of church choirs and as a soloist in a number of churches. He has been active as the Supervisor of Music in the Schools of Salt Lake City for which position he was selected after a large number of people had applied for it. In speaking of the music in public schools, Mr. Dougall paid Dr. Hollis Dann of Cornell University, where he worked last summer, a fine tribute. Dr. Dann is the author of a set of school books, which if taken up by schools all over the country, will, according to Mr. Dougall, revolutionize music in these institutions. The books deal with the training of the children's ears so that

they are enabled to sing a melody on the correct notes instead of using the written words.

"Dr. Dann has done the finest thing ever in this country for public music and he deserves to be highly honored for his work," concluded Mr. Dougall.

J. V.

Prize for an Overture

Hugo Riesenfeld, director of the Rivoli and Rialto Theaters, in his desire to encourage American composers, has offered a prize of five hundred dollars (\$500) for the best overture submitted to him before March 31, 1920. The competition will be opened to any composer residing in this country. The only condition is that the work must not be of too difficult a nature to prevent its being played with a limited number of rehearsals by either the Rivoli or Rialto Orchestras which consist of fifty men. Mr. Riesenfeld has appointed as judges of the contest, Kurt Schindler, director of the Schola Cantorum; W. H. Humiston, assistant director of the Philharmonic Society; Josiah Zuro, the well known grand opera conductor and director of The New School of Opera; Edward Falck, formerly assistant conductor at the Metropolitan Opera House, and now director of music at the Aeolian Company; Otto Langely, of the orchestral department of G. Schirmer & Co., and Erno Rapee, conductor of the Rivoli Orchestra. Arrangements have been made with G. Schirmer & Co. to print the prize winning composition and all royalties will revert to the composer. Scores may be addressed to Edward Falck in care of the Rialto Theater.

Maine Festival Begins Today

The State of Maine's twenty-third annual festival of music is inaugurated today, October 2, in the city of Bangor, and will continue there the 3d and 4th, and in Portland the 6th, 7th and 8th. As usual, the director-in-chief and conductor is William Rogers Chapman, with Mrs. Chapman assuming the management of the concerts. The soloists this year include Frances Alda, John McCormack, Toscha Seidel, Marguerite Fontaine, Lotta Madden, Ruth Pearcey, Ernest Davis, and George Hastings. Mr. Chapman will have the further assistance of the Boston Symphony Orchestra, which has played at the festivals on many occasions, and the excellent chorus of 600 voices. As the final concert of the festival will be given on the evening of October 8, a complete review will not appear in the MUSICAL COURIER until the issue of October 16.

Tetrazzini Surely Coming

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THE "SMILIN' THROUGH" CONTROVERSY

Arthur A. Penn Announces the Result of a Country Wide Argument That Has Raged for Months

*The daily storm of argument is over,
Gone are controversy's baffling gales;
And now once more I can recline in clover
And watch the sales.*



ARTHUR PENN.

The MUSICAL COURIER caller picked up a scrap of paper on Mr. Penn's desk and read the eloquent lines above quoted.

"If I'm not too curious," he said, "to what does this refer?"

"That," replied Arthur A. Penn, author-composer of "Smilin' Through," "The Magic of Your Eyes" and half a dozen other current song successes, "that expresses my attitude at this moment."

"I don't understand," ventured the interviewer.

"You don't? Look there!" Mr. Penn pointed to a desk on which were piled about 5,000 letters. "No, there aren't that many," he said, "but you've made a very fair guess at that. Every letter in that altitudinous pile refers to my song 'Smilin' Through.'"

"Ah," said the caller, "part of that extra verse controversy!"

"Exactly. I'm glad it's over—so is my letter carrier."

"Tell me all about it," he was urged.

"What, again? Can't you see I'm exhausted? What is this—another interview?"

But when reminded that there was an army of readers keenly interested in the result of the "Smilin' Through" controversy, Mr. Penn settled back in his chair and relieved himself of the following summary and history of what is now regarded as one of the most successful and widely spread controversies that a song ever aroused.

"I wrote 'Smilin' Through,'" he said, "with two short stanzas, set to the same melody, with a simple modification of the accompaniment for the second verse. It was complete. If you don't believe it, read half of those thousands of letters. They agree that it was complete. Of course, if you read the other half, you'll find that while they agree it was complete, they feel that the extra

stanza makes it more so, if such a thing be logically possible. Well, it was so successful from the outset that people begged for a little more of it. 'Too short for anything so good,' they said. Much against my inclinations—I am naturally lazy—I wrote the extra stanza. My publishers begged me to do it, and one has to consider one's publishers every now and then, don't you know. The fact that there was an extra stanza got abroad. The news spread like wildfire. Before deciding to add the new verse to an already successful song, I suggested we get the opinions of prominent artists, singers and teachers. So I wrote to them and explained my quandary, and they freely gave me their opinions. This sort of thing grew until it attained what are known as mammoth proportions. If you don't believe it, look at those letters again. This has been going on for weeks and weeks. Now my mail is nearly normal again, and I've had a chance to determine what the verdict is. Just a case of fifty-fifty. Take any thousand of those letters and they will show you 500 for the extra stanza and 500 for the song in its original form. So, to please everybody, it has been finally decided to leave 'Smilin' Through' just as it was when originally written, but, to satisfy those who want to use the new verse, the words in all future editions will be printed separately with the song; and as they are sung to the music of the second stanza, there they are for all those who want to sing them, while those who prefer the two verse song will be in no wise incommode. How's that for a wise decision?"

"It is an inevitable one," suggested the MUSICAL COURIER representative.

"You know," he went on perfectly seriously, "if all that I read in those thousands of letters about 'Smilin' Through' is true, that little song is certainly deserving of as much advertising as the League of Nations. Never have I read such enthusiastic and generously worded commendations of a song. It is wonderful! And every word rings with the note of absolute sincerity. It's a glorious feeling to know one's work is giving so much real pleasure to hundreds of thousands of unknown friends. I just can't express it in words!"

Mr. Penn continued, half musingly: "What particularly pleases me about all these messages I have received is the almost universal tribute they also contain to that other

(AN INTERVIEW WITH ADOLFO BETTI.)

Between Two Pilgrimages

The pilgrimage to Robert Louis Stevenson's Memorial House at Saranac Lake, N. Y., had deeply and sincerely touched me and therefore I decided to walk and not to drive to Lake Placid and thence to North Elba, where I intended to pay another reverent visit to the farm and grave of that great American patriot and hero, John Brown. The invigorating air, the prolonged walk, and the memory of the interesting things I had just heard and seen were as stimulating as a glass of port or claret used to be before the dark age of prohibition. It was in that state of mind that I reached the first houses of Lake Placid Village, when I was struck by the most melodious and wonderful bird singing I had ever heard in my life. I advanced a few steps and recognized that the sound was not produced by a bird, but by a musical instrument—a flute or an oboe, perhaps. Then I following the mysterious, irresistible music I approached the little cottage from which the music seemed to come. Once more I had to admit that I was mistaken. Those fairy like tones were produced by a violin. But what a violin and what playing! Never since Sarasate's golden days had I heard sweeter melodies, more rapid trills and more ethereal arpeggios.

Without asking permission I sat down on the porch and listened. Beethoven's concerto, Pugnani-Kreisler's capriccio, a few scales, a few exercises, Tartini's "Devil's Trill," Goldmark's concerto, all were played with such

beauty of tone and style as to satisfy the most critical auditor.

All at once the concert ceased, and heavy steps on the wooden stairs indicated that the artist was coming down. Suddenly the door opened and I was face to face with Adolfo Betti, of the Flonzaley Quartet. My surprise was not less than his. I had not seen him for a long time, since the days when in the Golden Gate Park of San Francisco we used to have long walks and talks. With genuine Latin grace and courtesy Mr. Betti immediately invited me to supper and to spend the evening with him. Art, literature, politics, history were talked about and discussed, and on each one of these subjects, Mr. Betti had something interesting and personal to say.

"And what about your vacation?" I inquired abruptly. "Do you see those mountains?" he asked, pointing out high piles of music lying on the floor. "Those are the peaks I have been climbing during my vacation. No less than twenty-two string quartets have been sent to me for examination from Europe and from all parts of the United States, and to go over each one of them carefully is neither a small nor a light task. Of course," he added, "many of them are merely trials—honest, commendable school works, but some are serious manifestations of art, and deserve to be thoroughly examined and studied."

"Here, for example," said he, "is a work too long and too orchestral for my taste, but one which certainly betrays inspiration and sane, profound musical culture. It was written by Aurelio Giorni, who is about to succeed the much lamented Epstein in the Elshucho Trio.

"And this," he added, "is a true American string quartet



New suggested ending for "Smilin' Through."

song of mine, 'The Magic of Your Eyes.' It's quite a significant thing that in four out of every five of these letters about 'Smilin' Through,' the writers have spontaneously referred to their fondness for and success with 'The Magic of Your Eyes.' In scores and scores of cases, owing to one cause or another, my correspondents said they hadn't received the copy of 'Smilin' Through' sent them by the publishers. In practically every one of these instances, this sentence occurred in the letter: 'But if it is as good as "The Magic of Your Eyes" it is bound to be a favorite.'

"It's gratifying indeed to have two contemporaneous song successes, and I am already receiving ample evidence that my new ones, such as 'Sunrise and You,' 'Mighty Lonesome' and 'The Lamplit Hour' are going to be equally popular. In all my songs," concluded Mr. Penn, "I try to give the American public something they will really like and enjoy, and to make my songs possess those qualities that will result in some of them, at least, living long after I do! It seems to me no writer could ask a finer monument than that!"

T. P. McC.

tet by Daniel Gregory Mason, based on negro themes. My recent interview with the composer was a charming episode of my summer life. Through his simplicity of character and devotion to art, Mr. Mason reminds me of another artist for whom I always had the greatest admiration—Anton Bruckner, Brahms' candid rival.

"There is also a possibility of our playing next season a 'Quartettino,' by Leo Ornstein. The work is almost completed, the only handicap being the second theme of the finale which has refused, up to now, to make its appearance, a handicap which, to quote the composer's words, 'might be overcome in forty-eight hours or—in a couple of years, according to the goddess, Inspiration.' Is not this statement the most evident proof of the perfect sincerity and deep sense of responsibility of the young American composer?

"Among the French works which M. d'Archambeau recently brought from Europe, we have already tried a quartet by Silvio Lazzari and another by G. R. Simia.

"As for these five short pieces for quartet called 'Stan-zas,' they are the work of a young French poet and composer, whose name, if I am not mistaken, will be known in this country before long—Rudhyar. His second symphony will be played by the Philadelphia Orchestra next season.

"A charming novelty of light character will be the adaptation for string quartet of two Irish songs, by Victor Herbert."

Asked what he thought of the musical development in this country, Mr. Betti said: "I think the coming season

(Continued on page 27.)



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WHAT IS MEANT BY "VOICE PRODUCTION WITHOUT INTERFERENCE?"

Singing with Complete Relaxation of the Consciously Controlled Throat Muscles
By William A. C. Zerffi

Voice Production without Interference teaches how the voice may be freed from the hampering action of a certain group of muscles, which are unintentionally brought into play during the attempt to sing. It is only after the relaxation of these muscles has been accomplished that the voice has freedom to develop to its fullest extent.

When we consider that the action of the vocal organ—that is the larynx—is not subject to our conscious will, but that its action is subconscious, we can readily understand why any attempt on our part to influence its action is quite out of the question. For this reason, it is not possible to teach a specific method of using the voice.

We have, however, in the throat and surrounding the larynx, muscles which have for their chief purpose the swallowing of foods and liquids. These muscles are consciously controlled and consist chiefly of the muscles of the tongue and soft palate. Efforts to control the action of the larynx, such as would be made to improve the quality of the tone produced, act unconsciously upon these "swallowing muscles," with the result that they contract, and "interfere" with the natural action of the larynx. Free production of tone is dependent upon the recognition of the foregoing facts, which are in full accordance with the physiology of the throat.

While a great many vocal methods claim to be founded upon the "relaxation of the throat," they do not emphasize the difference between the action of the vocal muscles proper, whose sole function is the production of tone, and the other muscles of the throat, which are used chiefly for swallowing. (These muscles also play an important part in the articulation of vowels and consonants). Unless the singer has a very definite knowledge of just what part of the throat should be relaxed, and further how to proceed to attain this relaxation, all efforts to develop the voice are entirely wasted.

Once correct habits of singing are formed, that is, as soon as the conscious relaxation of the swallowing or "interfering" muscles has become a habit, the throat needs no attention whatever, and is able to respond freely to the demands made upon it.

The effects of singing with "interference" upon the vocal organ are exceedingly unfortunate in every respect. Being prevented from free action, it is unable to develop properly, and the endeavor to force it to perform the functions which if accorded freedom of action it would perform easily, places it under a constant strain. This strain is particularly noticeable in the singing of high tones, as here the effort to "control" the action of the larynx is strongest, and the resultant "interference" greatest. This method of producing the upper tones has also a very marked effect upon the lower tones, as these tones, which depend very materially upon the ability to relax, are weakened as a result of this forcing of the voice.

"Interference" further prevents the tones from receiving their necessary resonance (reinforcement), and the effort to overcome the resulting deficiency in volume and quality by increasing the breath power, is the cause of unnecessary strain upon the vocal cords. In fact, the whole function of the vocal apparatus is subjected to an amount of overstrain which it cannot hope to withstand.



Mayo Wadler

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for any length of time. Ultimate breakdown is impossible to avoid, and only too often this breakdown is irreparable.

The elimination of "interference" allows the development of the vocal muscles to proceed in a normal manner, with the result that the quality, range and power of the voice improve steadily, until their full possibilities have been reached.

M. T. N. A. to Hold College Music Conference

Arrangements have been completed for a conference of directors of college music departments, in connection with the Philadelphia meeting of the Music Teachers' National Association, on Monday evening, December 29, at the close of the informal dinner. Arthur L. Manchester, chairman of the committee on music in the college, will preside.

The conference is to discuss questions relating to the administration of college music departments in an effort to devise ways and means for developing uniformity of methods of administration, and uniform entrance requirements and courses of study, and ultimately to plan for the organization of an association of college music departments, under a constitution and with the necessary official machinery to investigate this entire field of musical work.

Among the topics to be discussed are these: Regulations governing uniformity and thoroughness in grading and passing students. Feasibility and nature of entrance requirements in music and academic subjects. The substitution of thoroughly musical training for mere digital and vocal dexterity. Establishment of uniform and comprehensive courses of study. Development of true and complete co-operation between academic and music departments. Closer association and co-operation between music departments of different institutions. The placing of college music departments on the same plane of appreciation and influence as is now occupied by academic departments.

Long papers will be avoided. A short, snappy presentation will be followed by a general discussion pointing to definite action. Every effort will be made to do real business and avoid generalization. Already a sufficient number of representative directors have expressed their intention to be present, to insure an interesting discussion and definite results.

Choral Union to Open Twenty-eighth Season

To spread the love and culture of good music among the masses was the object of Dr. Frank Damrosch when he founded the People's Choral Union and People's Singing Classes. This fall, the twenty-eighth year of the organization will be ushered in by rehearsals in preparation for peace celebrations, as well as for public renditions of "The Messiah" and "Elijah" at appropriate times.

The altruism of the original motive still prevails in the working of the organization. Neither instructors nor executive officers have ever received any remuneration, thereby making possible a nominal charge to each member of ten cents per weekly lesson.

Elementary classes will be held throughout Manhattan and Brooklyn. No examination is required for entrance. The only requirement is a love of music. "All are welcome, from sixteen to sixty." Beginning with the rudiments of sight reading, the instruction is carried through an advanced course to choral work performed in conjunction with prominent soloists.

Those who can already read music are invited to join the Choral Union, which meets at Public School No. 27, on Wednesday evenings, beginning October 8; those who cannot will find their opportunity at the People's Singing Classes. Further information will be furnished by the secretary, 1556 Broadway.

Harpists of America Organize

Responding to the invitation of William Place, of Providence, R. I., about fifty harpists met in Boston, Mass., on August 18 to form an organization which would meet to exchange ideas and broaden and benefit the scope of the harp. The name decided upon for the new organization was the National Association of Harpists in America. The following officers were elected to serve until the first convention in the fall: Melville Clark, president; Van Vechton Rogers, vice-president; William Place, secretary, and Harriet Shaw, treasurer. The executive board, which includes, in addition to the names mentioned above, Carlos Salzedo, Helen Doulney Williams, Gertrude Ina Robinson, Bertha E. Becker and Mr. Burk, will meet in New York early this month to discuss general plans and prepare by-laws. Providence, R. I., was the city selected for the next general meeting, to be held on November 16 and 17. Anyone who plays the harp is eligible to become an associate member, while harpists appearing in public are eligible to professional membership.

Gertrude Ross Entertained in San Francisco

Gertrude Ross returned recently from a concert tour in which she acted as the solo accompanist at a fall music festival at Eureka, Cal., a point three hundred miles north of San Francisco. Mrs. Ross accompanied Anna Ruzena Sproth, the Bohemian contralto, who featured her "Three Songs of the Desert," "The Open Road" and "Art Songs of Japan," besides assisting Lawrence Strauss, tenor, and Stella Jellica, coloratura soprano, at the piano.

En route to Los Angeles, she stopped off in San Francisco and was royally entertained by several musicians there. Jack Hillman gave a studio tea for her on Sunday, which was attended by about forty of the leading musicians, and on the same evening Lawrence Strauss gave a dinner, followed by a brilliant musical. Mr. and Mrs. Arthur Farwell were among the guests, and Mme. Sproth

sang a group of Mrs. Ross' songs. Wager Swayne, of Paris, entertained her at dinner another time, and the pianist-composer says that she really stayed over in that city to coach some big concert numbers with Mr. Swayne.

Oratorio Society's Annual "Messiah"

The annual Christmas performance of "The Messiah" given by the New York Oratorio Society will take place on the evening of December 30, Walter Damrosch conducting. The soloists will be Frieda Hempel, Emma Roberts, Morgan Kingston and Fred Patton. The society chorus will be augmented to 500, and the New York Symphony Orchestra will play the orchestral part.

Gunster to Be Heard at Aeolian Hall

Frederick Gunster, tenor, who will appear in recital at Aeolian Hall on Thursday evening, October 16, is an American and has had training both in Europe and in this country. He studied voice in Naples with Carlo Sebastiani, coached in concert repertory in Munich, and specialized in oratorio in London. For this recital, which is Mr. Gunster's first Aeolian Hall appearance since his successful recital two seasons ago, he has prepared a most interesting program.



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TORTURE IN BREATHING

By Maestro Alfredo Martino
Translated by Joseph A. C. Pidala

Breathing has always been the fundamental basis of singing in the old Italian school. The study of singing should, then, begin with this element, which may be said to be the most important of all the things that go toward constituting the development of the voice.

The loss of many beautiful voices is attributed to faulty breathing, which always implies useless effort, and as a result vocal disturbances and illness of the phonetic apparatus, even for the student who is strongest and most richly endowed by nature with vocal gifts. Even he must cultivate his voice in the best manner so that he may not experience a premature decline in powers.

Correct breathing is a very essential function and, as stated before, the fundamental basis of good singing. Whatever the voice may be, it will never be so pleasing, and can never be employed artistically, if the breathing is wrong and the notes are attacked violently. Pains in the throat, weakness of voice, and painful fatigue of the muscles of the larynx are nothing but the result of bad breathing.

In order to correct this false method, one must undertake a study of breathing of a less painful manner, a study which must consist of the teaching as to how air is taken into the lungs and how its outlet is controlled. A teacher of singing who takes no account of these rules, and is not acquainted with the teaching of them, is like the doctor who does not know the laws of the human body.

Often I have had occasion to come in contact with teachers of singing, many of them my personal friends, who deem all advice concerning correct breathing almost useless. They believe that to teach how to breathe is a ridiculous and superfluous thing, because we breathe night and day almost without noticing the process. Still, the case cannot be dismissed so readily. The first thing a soldier is taught is to walk with the least effort; we often see

people in the street who arouse laughter by the eccentricity in their walk, and still the process is the most natural in the world. To say "breathe naturally" is not clear enough; it is the same as to say "open your mouth and sing naturally." Then upon what is based their over-praised and so esteemed method of singing? Everyone is able to breathe in that manner, just as everyone is able to sing without a teacher's guide. To sing well it is necessary to breathe in accordance with the nature of the vocal work. If an energetic phrase must be held, this requires a greater expenditure of air than that required for some other work. In the greatest intensity a good pulmonary capacity is necessary, since one must waste more air and must be capable of holding the vocal muscles contracted without tremors or leaping shakes.

Finally, it is necessary to regulate breathing to conform with the artistic effect that one wishes to obtain. First one must inhale the amount of air needed; second, exhale it according to the necessity. To slight these rules means a sure march toward the acquisition of bad habits in breathing, and, likewise, many other habits are acquired that will cost considerable pain to correct.

They will cost considerable pain because, candidly speaking, there are only a very few teachers who apply, in a right and logical manner, the art of singing, which consists of a rational system of teaching. Also, of all the principles of the physiology of the vocal apparatus, which should be observed as soon as the training of the voice is begun. It is not a very enlightening thing to nourish the student with fantastic and whimsical theories which possess no significance, such as: "Push your voice up to the mask," "Let your lower lip drop," "Send all your voice upwards," as if one were speaking about the floor above." "Draw it" (as if it were wine from a cask!). Nor is it very encouraging to use thousands of tricks, such as the stick between the teeth, and many other vague findings, which assist only in hopelessly ruining the voice. Thus singers are fashioned to listen to whom is a painful experience to all who chance to hear them.

To the foregoing should be added the teachers who teach singing by imitation, basing their method exclusively upon their voice, scorning all scientific theories of singing. The reader must know that all voices differ from one another; and in such a method the only thing the student who imitates does is nothing more than to exaggerate the defects of his teacher.

By sending the breath in this or that manner without even knowing what he is doing, and what is worse, without giving himself an account of what he is made to do, the student allows himself to be guided upon the edge of an abyss as a blind man would.

One who has a little common sense will understand how easy it is to tell the student, "This note you have produced in your throat; place it in the head." The student accustomed to produce voice in his throat does not know what method to use in order to place his voice in the head. The teacher, at this stage, tells him to do as he does. Thereupon the student imitates a voice which is not his own. In this manner there are cases in which the student loses all control of his voice only through nervous disturbances and nothing else—disturbances caused by the ignorance of a headstrong teacher who wants to make him perform that which he is unable, and should not do.

With this I come to the end by saying to the student: "There is no better method for the development of the voice than nature's, which never errs and which is the basis of all the scientific principles which can be expressed in a few words:

"Science, nature, and art."

Correct breathing is the first condition imposed upon good singing; this is the most difficult secret to hit upon in the entire art of singing. It is not true that the teachers



MILDRED DILLING RETURNS FROM FRANCE.

After a number of months spent as a Y. M. C. A. entertainer in France, Belgium and Germany, Mildred Dilling, the young harpist, arrived in New York in fine spirits on board the *La Lorraine* on September 22. The above snapshot, which was recently received from Miss Dilling shows her (on the left) with Lillian Jackson, accompanist, and a French soldier in front of his old dugout on Hill 108 near Rheims. When the First Division was ordered home, Miss Dilling, who was assigned to that division, was demobilized and went to the Normandy coast to a place called Etretat, where she has been coaching with her former teacher, Mme. Renie. The harpist, strangely enough, was in Etretat studying with her teacher, when the war broke out, and little did she think that she would be there when Decoration Day of 1919 was celebrated. Miss Dilling's first concert of the 1919-20 season will take place in Chicago on October 7, and the middle of that month she will reopen her New York studios at 315 West Seventy-ninth street. Her managers, Haensel and Jones, have also booked the harp for a number of other important engagements which will be announced later.

of the old school made their students sing from the diaphragm. It would be the same to say one sees with the mouth. The teachers of the old Italian school said that one who did not know how to breathe well could not sing well.

Philharmonic to Give People's Concerts

In giving over a considerable part of its time this season to performances which may be characterized as "people's" concerts, the Philharmonic Society is only enlarging upon an idea which has been, for many years, inseparable from its purposes. For several seasons the society has devoted a definite portion of its seats to music students at a nominal fee, and now—by subscribing for the season—it is possible to hear twelve Philharmonic concerts with ten assisting artists for about 37 cents a performance. In addition to this provision in its regular concerts for the music lover of moderate means, the Philharmonic now proposes to assist further in the popularization of music during the coming year with fourteen people's concerts—all under the baton of Josef Stransky.

Three of these performances will take place under the auspices of the United Labor Education Committee and will, as the name of their sponsor suggests, be given for and within the means of the workers of this city. Five concerts will also be given in co-operation with the Brooklyn Commercial High School for music students who cannot ordinarily afford to hear the concerts of the leading symphonic orchestras.

The five "home" concerts of the New York Evening Mail, at which prominent soloists appear with the Philharmonic—again the admission fee is nominal—will take place once more during the coming winter, and, finally, the fourteenth "people's" concert will be one of a series presented at the Hippodrome at prices considerably below the usual rate.

Henry to Appear with Seattle Symphony

Harold Henry, the brilliant American pianist, is in such great demand that his time is practically filled from the opening of his season in October until spring. Between November 7, when he gives his Aeolian Hall, New York, recital, and the Christmas holidays he has only three open dates, and proportionately the same thing is true between January and April, in spite of the fact that wherever it has been possible to do so his manager, Harry Culbertson, has arranged five recitals in a week. Henry's tour to the Pacific Coast has been postponed from the beginning to the end of January to make it possible for him to appear as soloist with the Seattle Symphony Orchestra in February.

Opposition to Juilliard Will Dropped

Marietta Nauve, of Fort Wayne, Ind., niece of the late Augustus D. Juilliard, of New York, who announced her intention of contesting the probate of her uncle's will, has withdrawn her objections, owing, it is stated, to the impossibility of assembling witnesses who are scattered all over the country in time for the hearing, which was set for October 6. Mr. Juilliard, it will be remembered, left his residuary estate, amounting to over \$5,000,000, for the establishment of the Juilliard Musical Foundation.

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JOSEF HOFMANN,

To the President of The Aeolian Company

My dear Mr. Tremaine:—

I am sending you, by Mr. Schaad, the first of my completed Duo-Art Rolls.

The making of these rolls has required hard and painstaking work and I have spent many hours on each different composition, but I am quite confident you will agree with me that the results justify all the effort made. These rolls correctly reproduce my phrasing, accent, pedaling and what is more, they are endowed with my personality. Yes, incredible as it may seem, I have succeeded in actually embodying in these rolls that subtle something, which, for want of a better term, we call personality. They are indeed my actual interpretations with all that implies.

As you know, before I entered into an agreement to play exclusively for the Duo-Art, I made a very thorough investigation and convinced myself that your instrument was superior to all other reproducing pianos. During the past few months, I have had a Duo-Art in my home at North East Harbor, and my enthusiasm for this wonderful instrument has increased as my familiarity with it has grown.

One thing is certain: in the reproduction of my own playing the Duo-Art is so far superior to any other instrument of its kind, there can be no real basis for comparison.

Sincerely yours,

Josef Hofmann

October 17, 1918



THE DUO-ART PIANO

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WE stand on the threshold of a new era in music. The letter shown above from Josef Hofmann, the world-famous pianist, suggests something of the promises this new era contains.

In his letter, Hofmann says that the record-rolls he has made for the Duo-Art Piano correctly reproduce his playing—are indeed his actual interpretations.

The full meaning of this statement is almost too wonderful to be immediately grasped. Josef Hofmann is one of the great pianists of all time. When he plays in the large music halls of this and other cities, thousands flock to hear him, and the concerts at which he appears are among the most anticipated events of the musical season. Of the countless numbers who desire to hear him, few even in the larger cities are able to do so.

Music-lovers in the smaller cities and in the countless towns and villages where Hofmann never appears, seldom if ever have an opportunity to hear his wonderful art.

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With the advent of the Duo-Art Piano, all this is changed. Anyone who possesses himself of a Duo-Art Piano and Hofmann's record-rolls, may, in his own home, at any time, command the art and genius of this great master of the piano for his enjoyment and edification.

Picture yourself seated in the soft, subdued light of your living-room, listening in solitude

to Hofmann's interpretation of Chopin's exquisite Waltz in C sharp minor. Or perhaps in the midst of a formal social gathering the wonderful 12th Rhapsody of Liszt; holding the guests entranced just as the master himself has held countless thousands spellbound in the great music halls of this country and Europe.

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Imagine the influence of the Duo-Art Piano on the children and those whose musical tastes are still in the process of development!

Hofmann's Actual Interpretations

It cannot be too strongly emphasized that Duo-Art reproductions of Mr. Hofmann's performances do not merely approximate his playing. They do not suggest his interpretations. They are his actual performances. Indeed Mr. Hofmann goes further and says they are endowed with that wonderful quality which distinguishes the art of the truly great pianists—his personality.

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To own a Piano endowed with the capacity of reproducing the superb art of Hofmann is, judged by all our previous ideas of music and musical instruments, a modern miracle. What, then, shall we say when to this is added the capacity to reproduce the performances of all

the other great pianists? Among the pianists who have made Duo-Art Record rolls are:

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Leopold Godowsky	John Powell
Catherine Goodson	Rosita Renard
Percy Grainger	Camille Saint Saens
Enrique Granados	Xaver Scharwenka
Mark Hambourg	Ernest Schelling
Ethel Leginska	and many others

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The Duo-Art Piano is also a Pianola. Besides hearing the great masters of the Piano on this wonderful instrument, one may also play it himself. Using a regular Pianola music roll and the expression devices provided by the instrument, one experiences the intense fascination of participating in the performance and voicing one's own musical feeling.

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**AN INTERVIEW WITH
FELIX BOROWSKI,
COMPOSER OF "BOUDOUR"**

For the purpose of getting inside information for the readers of the MUSICAL COURIER, concerning "Boudour," its composer was interviewed by a representative of this paper on Friday afternoon, September 12, in Chicago. To write a biography at this time of Mr. Borowski is superfluous. He is equally known as an educator, music critic, program note annotator and composer. But to date his compositions have been for symphony orchestras, chamber music, instrumentalists and vocalists, so his "Boudour" which is to be introduced to the musical world



Photo by Matzen, Chicago

FELIX BOROWSKI.

at the Auditorium Theater under the direction of Cleofonte Campanini this season will be his first attempt for the operatic stage. Mr. Borowski informed the writer that it had been his desire to write a grand opera, but although he searched far and wide for the past ten years for a good libretto he could not find any and discovered in the pantomime ballet written by Pavley-Oukrainsky, food to develop his musical imagination, as really a ballet obliterates the need of the text and poetic, romantic, dramatic phases of the plot can be drawn extensively through pantomime, as many of the scenes in "Boudour," for instance, would have been an impossibility with text. "Pantomime," went on Mr. Borowski, "is the hope of the future composer. There is no need for singers. The composer has the orchestra in hand and he does not need to consider in his writing the register of a singer nor be afraid that in climaxes the orchestra will drown the voice of the singers. He is master of the orchestra and can allow his imagination full sway. Having no one to consider he is in no way handicapped. The ballet should not last much longer than one hour as otherwise it becomes tedious; but for sixty minutes the attention of the public can be held. There must be action in a ballet pantomime and the music should follow the action, and the action the music. 'Boudour' lasts sixty minutes. Although oriental in spirit, the ballet is a fantastic allegory. "I began the work a year ago last March, and finished it last summer. 'Boudour' was originally written to be brought out in London or Paris, but when Campanini heard the story that the ballet was to be produced in

Europe he protested, stating that it was foolish for me to embark to Europe during the submarine warfare; that both the ballet and myself might be destroyed and inasmuch as he was director of the Auditorium his theater was open to 'Boudour.' This was said of course after examining the work and the maestro desired to produce it in Chicago last season, but this was impossible for various reasons and it was decided to postpone it until the early part of the present one, and likely 'Boudour' will see the footlights at the Auditorium early in December."

The story of "Boudour" is interesting. Boudour, the wife of a caliph, is in love with Sahadie, a slave, and is also being courted by Astyage, brother of the Khedive. Desirous of getting rid of her husband, Boudour calls to her aid the evil spirits, who appear on the stage not as so many Satans, but really as spirits. Right there confidentially, Mr. Borowski told the writer of some new stagecraft that will revolutionize the production and surely make a tremendous impression when Oukrainsky as the demon and the corps de ballet as the evil spirits will make their appearance on the stage not à la Mephisto in "Faust," but in such a manner as to grip the most blasé spectator. Boudour, helped by the evil spirits, places poison in the wine cup that she presents to her husband and master, but then Sahadie, the rejected slave, discloses the plot. Now, certain of being executed, Boudour con-

a march announcing the caliph's entrance. There is a short prelude and music most descriptive. Contrary to the general rule that the person assuming the title role is given the big part, an exception is made in this ballet as Saladie as well as the Caliph and the Demon are entrusted to those two wizards of the Terpsichorean art. Oukrainsky interprets two roles—the Demon and the Caliph. 'Boudour' will be given to an especially good mime instead of to a regular ballerine." Mr. Borowski added that the scenery was now being painted, but for further details the writer should interview Messrs. Pavley-Oukrainsky. This will be done later, and the interview concerning "Boudour" from the standpoint of the drama, and scenic as well as lighting effects, will soon appear in these columns.

RENE DEVRIES.

Alma Clayburgh Likes "Smilin' Through"

Alma Clayburgh sang "Smilin' Through," by Arthur A. Penn, at no less than three of her concert engagements last week, the final occasion being at a concert at John H. Flagler's. Ever since Mme. Clayburgh sang this little gem at the Stadium concerts it has found a regular place on her programs.

Van Der Veer Active This Season

After a summer of recreation, combined with several successful concert appearances, Nevada Van Der Veer, the mezzo-contralto, is in New York, engaged in the favorite pastime of moving into a new abode.

On her appearance in the Stadium concert course this summer, as well as in a recital at the Nyack Club, Nyack, N. Y., Mme. Van Der Veer won significant successes. The appended letter was received from the

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ceives the plan to drink part of the wine and offers the cup to Astyage, who also imbibes some of the concoction. Far from suspecting their design the caliph is furious at his brother and he orders every one present including himself, and brother to drink some of the beverage, in order to remove any suspicion of Boudour's sincerity. Then, as the poison takes effect, one by one the dancers collapse and when all have died the pantomime ballet comes to a close.

So much for the plot. The music, although Mr. Borowski was very reticent to say anything concerning his work, will in all likelihood be as thrilling as the plot itself. It has been stated that "Boudour's" music would remind one of Rimsky-Korsakoff's "Scheherazade." "Nothing is more incorrect," stated Mr. Borowski. "The only similarity between Rimsky-Korsakoff and myself is that both of us are Slavic and of course the music of 'Boudour' has many of the characteristics of our race. Yet 'Boudour' is essentially an oriental subject, thus the music has also a tinge of orientalism. It has also been suggested that the music of 'Boudour' is sensuous. I would like to know what sensuous music is. I have never heard any. One of the big numbers in the ballet will be



Photo by Illustrated News
**NEVADA VAN DER VEER,
Contralto.**

chairman of the entertainment committee of the Nyack club after her concert there:

Haenel and Jones, Aeolian Hall, New York City:

GENTLEMEN—Since it was entirely at your suggestion that we had for soloists at the fourth concert of the Nyack series Rudolph Reuter and Nevada Van Der Veer, I wish to thank you for bringing them to my attention. The delightful concert which they gave us made an impression which I can assure you will be lasting.

For our series next year, which now appears to be practically assured, I have received many suggestions that these artists be engaged. Not a few in the audience have rated this concert as the best so far.

Yours very truly,
(Signed) W. W. SMITH.

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Paul MORENZO

Mansfield School Presents New Penn Opera

At the last commencement of the Mansfield (Pa.) State Normal School, the conservatory of music connected with that institution gave an unusual production of Arthur A. Penn's new opera, "Captain Crossbones," under the direction of Dr. Will George Butler, violinist, composer, and director of the conservatory, assisted by Elsie M. Farnham, Fannie M. Helner, Cora A. Atwater and Beulah

Y., was the efficient stage manager, and the following, most of whom were from Pennsylvania took part: Daniel Regan, Samuel Johns and John Evans, Wilkes-Barre; Eleanor Mitten, Towanda; Beulah Harkness and Beatrice Gibson, Wellsboro; Ruth Hughes, Scranton; Charles Shaver, Meshoppen; Ronald Kichline, Bangor; Harold Strait, Dorothy Hoard, Mansfield; Raymond Connors, Watkins, N. Y.; Leigh Lott, Honesdale, Pa.; Vera Bell, Marian Clark, Georgiana Ferguson, Marguerite Gillette,



STUDENTS OF THE MANSFIELD (PA.) STATE NORMAL SCHOOL CONSERVATORY OF MUSIC WHO TOOK PART IN A VERY SUCCESSFUL PRESENTATION OF ARTHUR A. PENN'S NEW OPERA "CAPTAIN CROSSBONES."

In the center of the second row is Dr. Butler and to his left are the Misses Farnham, Helner and Atwater—Miss Harkness is on his right.

Harkness, before a very enthusiastic audience which taxed Alumni Hall to its utmost capacity. The cast and chorus included many excellent voices, and the histrionic ability of the young actors was professional in quality, while the excellent support of the school's own orchestra, with Miss Farnham at the piano, was a feature of the performance. The versatility of Dr. Butler, the conductor, is shown further by the fact that he painted the scenery for the production. The costumes, which were elaborate, were furnished by Matt Lockwood, of Elmira, N. Y., and were made for a home production of the "Pirates of Penzance" in that city some time ago. Almet Case, of Waverly, N.

Betty Gray Sings with Sousa's Band

Betty Gray, the young American dramatic soprano, who recently concluded a successful engagement with John Philip Sousa at Willow Grove Park, Philadelphia, during the week beginning September 1, 1919, is fast forging to the front. Miss Gray, whose voice is one of unusual

Rose Kelly, Luella Lord, Hilda Lieber, Grace Meine, Anna Stein, Catherine Urell, Alice Vipond, Irene Walsh, Dora Wilson, Leora Corey, Esther Dobson, Myrtle Darrow, Regina Flanagan, Mildred Gerould, Bernice Griffis, Mildred Hurley, Arlene Neal, Alma Richardson, Frances Twaddle, Pedro Causo, Walter Foreman, Tom Hiscox, Willis Kasmerski, Ford McHale, Forest Richards, Paul Sawyer, Harold Brooks, Walter Collier, Odell Chaffee, Bayard Hammond, Warren Miller, George Squires, Raymond Horan, Manderville Bartle, Margaret Williamson, Mary Walsh, Helen Keating, Gordon Batcheller, Oscar Burtch, Donald Hoard, Damon Holton, Mildred Davis.

country. Recently she received a letter from Martha Rogers, who has just been engaged as head of the voice department of William Woods' College of Fulton, Mo. Among other things Miss Rogers writes to her teacher that "they have put in a new music hall and I have a wonderful studio, etc. Two hundred and ten girls are enrolled at the college, some of whom will study voice, and already I have three men taking from me from town whose voices are great. My voice has developed wonderfully. I wish you could hear me; my head tones are great if I do say so. Oh! Mrs. Snyder, I think you are a wonder to teach as you do! I envy the girls going to New York with you."

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Photo by White Studio

BETTY GRAY,
Dramatic soprano.

range, rich in quality and very flexible, has appeared at many concerts during the past season, principally in Massachusetts, where her art won instantaneous recognition. She will be heard during the season 1919-20 at many public and private concerts, a number of which have already been booked. Owing to the illness of the other soloist who was scheduled to appear at Willow Grove, Miss Gray was called upon to do double duty, and her success was so pronounced that she appeared at all the additional concerts there during the week.

Snyder Pupil Heads Voice Department

Mrs. F. H. Snyder, the prominent vocal teacher and coach of St. Paul, who is now located in New York City, has many students filling important positions all over the



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Dittler Returns to New York

After having spent a delightful summer in Lyme, Conn., Herbert Dittler, the well known concert violinist, conductor and pedagogue, returned to the metropolis to resume his professional activities.

Mr. and Mrs. Dittler have been engaged to appear in New London, Conn., on October 8. Other engagements for Mr. Dittler in the near future are on October 20 and December 8 in joint recitals with Daniel Gregory Mason at the Brooklyn Institute. Mr. and Mrs. Dittler have been secured for a series of five recitals.

The season 1919-20 promises to be a very busy one for Mr. Dittler for concert work and teaching. Pupils have already registered in large numbers, and further applications for lessons should be made as quickly as possible.

The new Dittler studio is situated at 231 Lexington avenue, near Thirty-fourth street, New York.

Walter Golde in Town Again

Walter Golde, accompanist, returned to town last week after a summer spent at Seal Harbor, Me., where he has been working with Clara Clemens in preparing her programs for the coming season. Mr. Golde is looking forward to a busy season. He is already booked to accompany a number of leading artists in their New York appearances, and will, as usual, spend part of the season on the road. He is looking very fit, and reports himself as prepared for the busiest season of his career.

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SWEDEN'S CLASSICAL SCHOOL OF MUSIC

Development from the Days of John Roman Up to Modern Sjögren

[Through the courtesy of Dr. Johannes Hoving, president of the St. Erik Society of New York, the Musical Courier has been able to secure two articles on Swedish music. The second, which will appear in the issue of October 16, deals with the war's effect on Swedish music. Both were written especially for this publication by Eric Westberg, manager of the Stockholm Symphony Orchestra, who is now in America, planning for a tour of that organization, as well as one for the Swedish Students' Male Chorus of Upsala University.—Editor's Note.]

At the beginning of the seventeenth century Sweden occupied the position of a first class world power, and this, naturally, led to the most intimate relations with the neighboring countries. The first musician of rank which Sweden produced, therefore, bears a certain international stamp. John Roman has often been called "the father of the Swedish musical art," and it is above contradiction that his fame abroad as a performing and producing musician was then well established. "The Swedish virtuoso," as he was generally called, spent much of his time in London, Paris, Rome, Berlin, etc., and it is not to be wondered at that to a certain extent he was classified with and related to Handel and others of the old German school. A number of chamber music compositions, symphonies, solos and chorus works by his hands are conserved, and have during the last years evoked considerable attention when they have been produced in the Scandinavian countries. Unfortunately, a large numbers of his productions have been lost, but what still remain contain precious treasures.

FRENCH INFLUENCE.

When Sweden, in the latter part of the century, through King Gustavus the Third, came in closer contact with Paris, the whole art was highly colored by French influence. Then suddenly there appeared a genius who, in spite of his modest social position, of his lack of musical education, and in many ways unfavorable surroundings, was destined to shine through all the ages with the same splendor—the poet and musician, Carl Michael Bellman (1740-1795).

In the works of Bellman the most diverse elements are combined. He is frequently rampaciously bacchanal and his songs breathe the most sparkling love of life, the most unrestrained joy; but in the midst of the exuberance of his revels there suddenly springs forth a deeply elegiacal tone, a deep melancholy, a touching lamentation over the flightiness of the pleasures of life, a bitter feeling of the shortcomings and miseries of this life and a longing for a greater happiness than this world can give. It is this very spirit which is the characteristic feature of the muse of Bellman, and it is the songs in which the keynote is humor that touch the heartstrings deepest.

As far as form is concerned Bellman is decidedly French, but his nature is genuinely Swedish and he draws with the hands of a master the beauties of the surroundings of Stockholm and the daily life in and around the capital city. A large number of his melodies are not his own compositions but are taken from well known operas and operettas of the time, but in every case they are transformed and changed until they suit his purpose. The "Epistles of Fredman" and the "Songs of Fredman" are the cycles with music which will in all time stand as monuments over the refined culture of the eighteenth century.

All the songs of Bellman are now adapted to that musical form which, more than any other, is distinctly Swedish—the male quartet. Without Bellman this form of musical art would not be on the pedestal on which it has now long rested. The male quartet builds on Bellman, and Bellman is the one who has called to life the series of composers of male quartets that lived decades after him. When the nineteenth century enters with its new movements, its new romances, its Scandinavianism and its nationalism, then the music both as to form and contents seeks purely Swedish expression. The old century honored folksongs are collected, and from the national tunes of these springs forth what we now are wont to call

Swedish lyrics and Swedish melodies. All the subsequent composers are purely Swedish both in their conception of nature and their expression and style.

Geijer (1783-1847), A. F. Lindblad (1801-1878), Otto Lindblad (1809-1864), Josephson (1818-1880), Wennerberg (1817-1901), Söderman (1831-1876), Svedbom (1843-1904), have all, perhaps, become best known in the dominion of the male quartet, although a great number of their larger musical presentations undoubtedly have won international recognition.

SÖDERMAN'S MUSIC NATIONAL.

Söderman's music is at present played all over the world and is sung by every large or small choral organization. He is one of the most original Swedish composers, and he has perhaps grasped the peculiarities of the Swedish folksongs as no one else before or after him. Few composers can be more national than Söderman, and this feature of nationalism is shown in the subjects he chooses for his works: "The Ulfsås Wedding," "A Country Wedding," "King Heimer and Aslög," "Three Songs in Folk Tunes," "The Enlistment," etc., show by their names that they are Swedish above everything else. He has enriched

Swedish very indifferently to begin with, and he, himself, made no efforts to have his works produced. This explains why he has not been studied before the last decades and why he has not received the recognition which is his by rights.

His career is quite a peculiar one—a rather neglected schooling, for a time violinist in the orchestra of the opera, traveling abroad and at one time living in Berlin, where he started an orthopedic institute; again traveling, and on his return becoming the manager of a glass manufacturing plant in northern Sweden. He at last became teacher of composition at the conservatory in Stockholm. (A special society has been organized in Sweden to bring his works before the public.)

Among his compositions may be mentioned his "Symphonie Serieuse," "Symphonie Singulière" and "Symphonie Capricieuse." A fourth symphony was stolen or lost at the time of his death. Berwald's knowledge covers a wide scope, but he hides away his dramatic skill in such a way that the deeply layed counterpoint is not revealed before a thorough perusal of the score. His style is absolutely original, whimsical and capricious, his satire is biting and his wit sharp. His rendering of form is perfectly unique in the musical literature of the world and his imagination knows no limits. One must turn to the class of a Beethoven, a Schubert, to find his peer, but unlike these he is hard to approach in his superior aristocratic stubbornness. He is haughty and cares nothing for established rules or formulas. On account of all this he has not yet received recognition, although he is placed in the foremost rank by the authorities in Europe.

Ludvig Norman (1831-1885) is another composer, whose worth has not been recognized before the last few years. His orchestral and chamber music works show a rare thoroughness, solidity and great knowledge.

EMIL SJÖGREN.

Jakob Adolf Haegg (1850-) has by his Norse symphony become well known and esteemed far beyond the borders of Sweden and has, besides his overtures and chamber music produced a large number of pieces for the piano. Partly contemporary with the above is the great Swedish composer, who so recently passed away, Emil Sjögren (1853-1918). The value of his work abroad cannot be overestimated. His genius was so overwhelming that he spread his wonderful romances broadcast without a thought to financial recompensation for his work. How many romances, ballads, pieces for the piano and large works he has composed is impossible to say at the present time. In nearly every collection of songs by different publishing houses is found new songs by him, which divulge new beauties, new surprises, and it seems that one never reaches the limit of this divine artist's productions.

Of his five sonatas for violin perhaps the first one in G minor and the second in E minor are the most played and celebrated. The fourth one in B minor is, however, nowadays considered to be fully equal to the others. Among the pieces for piano we find the popular cycle "Eroticon" (which was awarded a prize) and its sequel "Wanderings," "Novels," "Sketches," "Thoughts Now and Long Ago," "Pictures and Outlines," etc. Each one constitutes a collection by itself. And still the romances are the principal part of his productions. Ballads and choral pieces, organ compositions and works with orchestra fill out the list of what he has accomplished.

Emil Sjögren stretches out his hands to the new times. He lives at a period when the gray shadows of sadness threaten to strangle every expression of the natural self, all youthful love of life. But he shakes off the dust of the pedantry, all the bourgeois wise-acres and sings as his heart bids him to sing. He is not learned, no pedantic counter-pointer, but then he does not care to be learned. He is the melodist, the harmonist, the lyrist and romancer, who with the ease of a Schubert writes down the sensations, which flow through him. The bold harmony combinations of Sjögren, his perhaps somewhat difficult piano compositions, his contempt for brilliant but empty pyrotechnical display and his aversion for all advertising of his own works are the reasons that he has not become popular before the last twenty years. This popularity is now recognized over the musical world and will most certainly in a near future reach the broadest circles.

Sjögren is absolutely original as a composer. Perhaps he at times shows a tint of the elegance and the fragrance of the new French school, but he is purely Swedish in his nature with deep roots in the latent harmonies of the Swedish folk songs. No matter how modern Sjögren is,

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the Swedish musical literature with many works, such as choruses and ballads with orchestrations, and for the piano, male quartets and a large number of songs. His imagination and sense of melody, his bold harmony and dramatic power attain a special prominence in the ballads, which must be counted as some of the most exquisite ever produced.

His contemporary, Wennerberg, was the poet and composer of Upsala and its students. His male quartets and collections of duets, "Gluutarne," which pictures the student life in all its phases, are standing numbers of the student repertory, but his "Psalms of David" and large choruses are also very frequently sung.

Geijer, Otto Lindblad, Josephson, A. F. Lindblad and Svedbom are gentle natures, who have given valuable contributions to the musical literature of the world by their songs and romances. A. F. Lindblad, Josephson and Svedbom have composed some large works for chorus and orchestra and symphonies, which are produced from time to time in the Scandinavian countries.

THE GREATEST COMPOSER.

Aloof from these and in a class all by himself stands the greatest of the Swedish composers and one of the most prominent personages in the history of music, Frans Bervald (1796-1868). Stubborn and not a little malicious, Bervald was not popular personally. His works were re-



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he never lapses into a bizarre or forced style. Harmonic beauty, intense sincerity, deep sentimentality, true frankness and a lovable modesty—these are some of the epithets with which one would characterize his productions. Sometimes youthfully gay, at others chivalrously proud with a temperament which reaches the acme of expression. His importance as a composer of romances is greater than that of Grieg and he will undoubtedly in the future be counted with Schubert, Schumann, Brahms or Hugo Wolf.

Sjogren ends an older, I am tempted to say, a classical period of Swedish music and inaugurates a new era. A bolder standard bearer for the new Sweden which has now sprung into existence has never been seen, and Sweden can therefore serenely await the coming race in the arena of art.

Witherspoon Studios Reopened September 29

Herbert Witherspoon reopened his studio for the coming season on Monday, September 29. Between the dates of September 24 and 28 Mr. Witherspoon and his assistants examined and heard a number of new applicants, who were frankly told whether or not their talent warranted further study.

Particular attention is called to the fact that the pupils at the Witherspoon studios may make arrangements to have daily or frequent lessons with assistant teachers, or with practice teachers, who have been trained personally by Mr. Witherspoon. In this way the expense is not so great as it would be with the same number of lessons under the distinguished artist's own direction. This plan has already proved productive of results.

During the season a special feature of the term will be the opera class conducted by Jacques Coini, formerly stage director and producer at the Royal Opera, Covent Garden, London; at the Royal de la Monnaie, Brussels; at the Imperial Opera at Budapest; the Royal Opera, Liège, and for the late Oscar Hammerstein at the Manhattan Opera House in New York.

Lecture-recitals and demonstrations will be given by Mr. Witherspoon and other well known musicians during the term, for which there will be no extra fee. The facul-



HERBERT WITHERSPOON.

ty will include the following: Vocal instruction—Herbert Witherspoon, Florence Hinkle, Edith Fish Griffing and Graham Reed; acting—Jacques Coini; piano and coaching—Francis Moore; sight reading and harmony—George A. Wedge; practice teachers—Maybelle Furbush and Edith Mahon; Italian—Vito Padula; French—Sara Marigel and Mlle. De Ginsheim.

Speke-Seeley at Metropolitan Opera Studios

Henrietta Speke-Seeley, exponent of the Cappiani method, is to be again at the Metropolitan Opera House studios, Broadway, New York, semi-weekly, putting in the rest of the time at her residence-studio. She plans to give a studio musicale in October, by which time she will discontinue visits to Fire Island, where she spends week-ends.

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Pescia Pupil, Olga Carrara, Wins Success

It has been reiterated that unless a student goes abroad a great success cannot be obtained. This is a statement falsely asserted, as many native talents who have not gone abroad have achieved triumphs either in opera or in the concert field; for instance, Alma Gluck, Anna Case, Sophie Braslau, etc. If the assertion be true that native talents cannot climb the heights of an artistic career unless they go abroad, why do Latin vocal pedagogues desert their native lands to follow their vocation in America? Astolfo Pescia holds a unique position with this latter

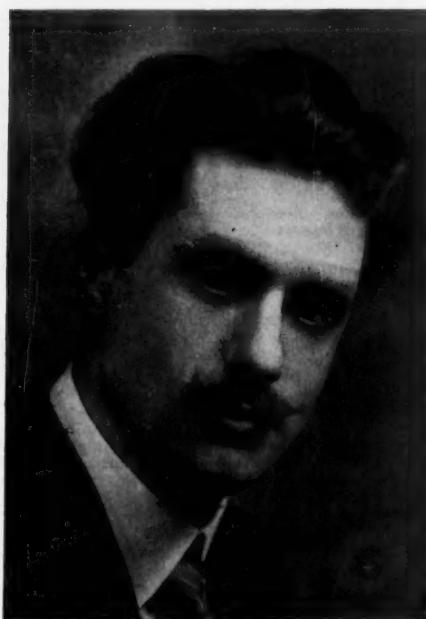


OLGA CARRARA.

class, not only in New York but throughout the country. Because of his ability and honest principles in the art of vocalization, he has succeeded in demonstrating that a pupil can be adequately trained here.

Mr. Pescia is not an inventor of methods. The only principle he believes in is to teach how to sing well. Those who have heard his artist pupil, Olga Carrara, are convinced of his ability as a teacher. This splendid Italian soprano made four appearances at the Stadium concerts in New York, and not only the critics of New York City, but the Boston dailies have also referred to her as the possessor of a soprano voice of exceptional quality.

Mme. Carrara's temperament, her excellent phrasing and clear enunciation were exhibited to advantage in the two performances of "Aida," given August 5 and 15. On August 27 she was heard in the performance of "Il Trovatore," while as a concert singer and an interpreter of English songs she again displayed her gifts when she



ASTOLFO PESCI.

was soloist with the Stadium Symphony Orchestra on September 1. It is interesting to add the following comment from the Christian Science Monitor, of Boston:

The night brought forward a soprano, Olga Carrara, who gave promise of winning important recognition as a dramatic singer. She has a rich, powerful and expressive voice which she uses as one who is well schooled.

Mme. Carrara will demonstrate to American audiences that teaching in this country is just as efficient as abroad during the season of 1919-20, when she will appear in various musical events of importance.

Levitzki to Play in Texas

The latest addition to Mischa Levitzki's engagements in Texas, where he will play for the first time next February, is with the College of Industrial Arts in Denton. He will spend ten days in the Lone Star State following his recital for the Philharmonic Society of New Orleans, on February 9.

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MUSIC AND PUBLIC EDUCATION

Making Community Service Valuable

An Application of Community Work to the Scheme of Americanization—How Musical Courier Readers Can Lead in the Great National Movement

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

The impetus which the recent war gave to community service in general is being continued on a great wave of enthusiasm aroused by the splendid plan for Americanization now in progress. It is generally accepted that community singing is one of the most valuable assets in propaganda. A few issues ago the MUSICAL COURIER stated clearly one phase of this scheme of Americanization that could be accomplished through the public schools. The article "Americanization in School Music" has attracted such widespread attention that we feel it is important enough for us to continue this discussion along the lines of public education.

The most original and vital public acknowledgment came from Kenneth S. Clark, of the department of community singing in the War Camp Community Service. The following is from Mr. Clark's communication:

I have been interested in reading your articles in the MUSICAL COURIER on public school music and especially in the issue of August 28 on Americanization. I think you have put your finger on a real error in the past public school work, and have stated the type of songs on the teaching of which especial stress should be laid.

Your list of songs is very illuminating and as songs suitable for public school music are largely suitable for community singing, this is a matter in which our organization is vitally interested.

Lately we have been agitating among our organizers the advisability of securing translations of folksongs of the different nationalities which go to make up our population, with the idea that we might have, for use in our general singing, songs from other countries than the seat of the English speaking people which chiefly make up our list of folksongs today. Do you not think it would be practicable to pick out songs of these different peoples which are sufficiently universal in nature to be adaptable for general use here? The singing of these songs would serve two good purposes. In the first place, if these separate groups of people could be induced to sing some of their folksongs not only in the original tongue but gradually in English translations, they could be led step by step to know the English language better. As you know, this is an easy matter with the children of foreign-born parents but in the case of adults there is hardly any other way than singing by which they could be led to be more familiar with English. The second purpose, which the use of these folksongs would serve, would be in the matter of pride that would be created among these different nationalities by reason of the fact that their folksongs were being sung generally by the American people. This would help to weld all these nationalities together as merely parts of one American people.

THE VALUE OF AN IDEA.

We feel certain that all our readers will not only agree with Mr. Clark, but will be willing to support him in carrying out these ideas. The recent organization of a national army proved conclusively that in spite of the magnificent educational system of the United States, too much illiteracy existed. After the outbreak of the war in 1914 the sudden rush of foreigners to this country precipitated a vast group of uneducated peasantry, and the fact remains that now that these people are with us it is our duty to amalgamate them into a united people, difficult as this problem may appear.

New York City suffered perhaps more than any other part of the country as a result of this unrestricted immigration, and it became one of the immediate problems of the locality to establish classes in all evening schools for "English to foreigners." Part of the educational scheme was that Mr. Clark suggests in his letter, but the idea was never developed on such a basis as is suggested by the War Camp Community Service.

WHAT MUSICAL COURIER READERS CAN DO.

It is one thing to plan to do a thing, and the other thing is to "do it now." Therefore, we cordially invite all readers of the MUSICAL COURIER to submit at the earliest

The S. A. S. Opera Season Plans

The season of opera by the Society of American Singers at the Park Theater, will begin on Monday, October 13, with Von Suppe's "Boccaccio." A large coterie of artists of high rank in their several lines, consisting of two full sets of principals, has been engaged, so that grand opera as well as comic can be given in alternating fashion throughout the season, the principal roles in every performance being represented by well known grand and comic opera singers.

The repertory will be taken from three kinds of opera—grand opera, light opera (opéra-comique), and comic opera (operettas and opera bouffe)—and will include the following works: "Madame Butterfly," "La Bohème," "Faust," "Lohengrin," "Tannhäuser," "Cavalleria Rusticana," "Trovatore," "Pagliacci," "Haensel

and Gretel," "Impresario," "Maid Mistress," "Secret of Suzanne," "Tales of Hoffman," "Boccaccio," "Geisha," "Chimes of Normandy," "La Mascotte," "Robin Hood," "Fencing Master," and eight Gilbert and Sullivan operas—"Yeoman of the Guard," "Princess Ida," "Mikado," "Pinafore," "Iolanthe," "Patience," "Gondoliers" and "Pirates of Penzance." Every opera will be given in English and special stress laid upon the clarity of diction of all in the cast.

The following artists will appear in the various operas: Sopranos, mezzos and contraltos—Gladys Caldwell, Elizabeth Campbell, Fely Clement, Kate Condon, Marcella Craft, Blanche Duffield, Lucy Gates, Gladys Gilmore, Dicie Howell, Lady Tsen Mei, Ruth Miller, Helena Morrill, Hari Onuki, Virginia Rea, Ellen Rumsey, Gertrude Shannon, Irene Shirley, Cora Tracy, Grace Wagner; tenors—Richard Bold, Ralph Brainard,

Craig Campbell, Francis MacLennan, Riccardo Martin; baritones and basses—Morton Adkins, David Bispham, William Danforth, Jack Goldman, Graham Marr, Eugene Martinet, Frank Moulan, Bertram Peacock, John Quine, Henri Scott, Burton Thatcher, Herbert Waterous.

Richard Hageman will conduct the serious works and John McGhie the comic operas.

Great care has been taken in the organization of the chorus, which consists of fifty well trained voices under the direction of Harry Gilbert. New scenery and elaborate costumes are being made, and it is promised that every opera will be mounted in splendid and painstaking style and that every effort will be made to make this worthy of the patronage of all music lovers. As last season, William Wade Hinshaw is the general manager and moving spirit of the company.

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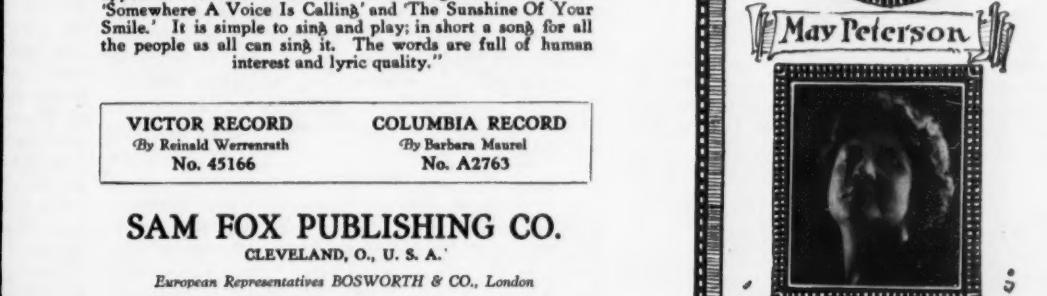
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p with infinite tenderness

When the sun is set - ting low, Think, Love, of me; When the reap - ers home-ward go, Think, Love, of me;

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MUSICAL COURIER

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NEW YORK THURSDAY, OCTOBER 2, 1919 NO. 2062

The musical world is holding its breath hopefully. The Juilliard will contest is ended and the much discussed \$5,000,000 or so now is available for musical advancement and upliftment.

Busoni is in England just now, playing the piano and also conducting. He is to open the season of the Liverpool Philharmonic Society in October, appearing both as pianist and conductor.

At the first pair of Boston Symphony concerts in that city, on Friday, October 10, and Saturday, October 11, Mr. Monteux will include in his program the prelude to "Parsifal," and the suite "Catalonia," by Albeniz.

Boom! The first musical big gun of 1919-20 has spoken. Mischa Elman gave a recital at the Hippodrome last Sunday evening. Now let the picturesque tonal procession follow and may the devil spare the hindmost.

General Pershing, during his visit to Italy, stopped for a short time in Verona, and included in his schedule a visit to the Roman Arena to witness part of the performance of Ponchielli's "Prodigal Son," which has been given there with much success this summer.

The Paris weekly musical paper, *Le Menestrel*, published by Jacques Heugel, which suspended publication on September 5, 1914, on account of the war, will resume on October 17 next, and, in its announcement, promises that it will be thoroughly modernized both in program and appearance.

Cables tell that Paderewski has resigned as Premier of Poland. It appears that he is peeved because the Allies did not give East Galicia to the Poles. That is not kind of the Allies. If Paderewski desired East Galicia, his wish should have been heeded. Why refuse a famous pianist a little thing like East Galicia?

As a sample of tasteful arrangement and attractive printing, the annual announcement of the Cincinnati Symphony Orchestra for the coming season is about the most interesting one that has reached this office to date. It was the idea of A. F. Thiele, manager of the orchestra. The orchestra has a notable list of soloists including Jose Mardones, bass; Jacques Thibaud, violinist; Lucy Gates, soprano; Jean Ten Have, violinist; Mme. Matzenauer, contralto; Alfred Cortot, pianist; Arthur Rubinstein, pianist; Capt. Fernand Pollain, cellist; Joseph Lhevinne, pianist, and Emil Heerman, violinist. There will be fourteen pairs of concerts,

and Conductor Eugene Ysaye promises a number of novelties which he brought with him upon returning from Europe. The announcement is embellished with portraits of Ysaye and all the soloists, as well as with a large photograph of the orchestra.

One reads (in the New York Herald of September 24) of a concert given in Lenox, Mass., by "members of the Los Angeles Philharmonic Orchestra." This is the new organization recently formed in the California city and to be conducted by Walter H. Rothwell.

At Parma, Italy, there is going to be a special season of opera, in connection with the inauguration of the monument in honor of Giuseppe Verdi, which has been in the course of erection there for the last ten years or so. Toscanini was invited to lead the festival but politely declined (it is a habit of his to keep out of Campanini's home town), so Bavagnoli, who was at the Metropolitan one year, has been engaged.

Among the interesting musical novelties which New York is to hear the coming season is the new third symphony of Vincent d'Indy, which will be played by Walter Damrosch and the New York Symphony Orchestra. The score, dedicated to Commandant E. de Pampelonne, has as a subtitle "De Bello Gallico," this quotation from Caesar being peculiarly apt as the symphony was composed during the years 1916, 1917, and 1918 in the very midst of the most terrible of Gallic wars.

The violin world has its eye on Cincinnati as the time approaches for Eugene Ysaye's return to resume his orchestra rehearsals and also his master violin class at the Cincinnati Conservatory of Music. Ysaye's fame as a virtuoso violinist and conductor is recognized throughout the musical world, but his extraordinary qualities as a pedagogue are less well known in America, though his class in Brussels included many of the distinguished younger violinists now before the public, who were eager to secure from a qualified authority the great traditions of Wieniawski and Vieuxtemps, the distinguished teachers of Ysaye. Many prominent teachers from schools and colleges throughout the country are availing themselves of the opportunity to study with the master, both as active and as "listening" pupils. Ysaye will resume his master class at the Cincinnati Conservatory of Music October 15.

It is no secret that the season this past summer at Covent Garden was not a particularly brilliant one, but, as Robin Legge pointed out in one of his letters to the MUSICAL COURIER, the management had a tremendous number of things to contend against, and did very well under the circumstances. Now the good news comes that Sir Thomas Beecham will be in absolute control next year, for Sir Thomas is decidedly a hustler in matters musical. Covent Garden will be controlled by the Sir Thomas Beecham Opera, Ltd., and among the directors are Sir Vincent Caillard, the Marquis of Winchester, Viscount Furness, Sir Edward Julton and Saxon Noble. Sir Thomas is to receive \$175,000 in cash and an equal sum in securities of the company. Next summer, under his energetic management, and with plenty of time and money for preparation, promises to be a notable one for opera at Covent Garden.

Joseph Carl Breil, whose opera "The Legend" was produced by the Metropolitan last season, is also known as the father of moving picture music. His best known effort in that line, the score for "The Birth of a Nation," is without doubt the best illustrative score for a moving picture that has ever been produced. Just now he is in New York, conducting his latest score, written for the picture entitled "The Lost Battalion." Mr. Breil has some very definite ideas about how moving picture music should be made. They are a little in advance of the time, perhaps, but some day the director and producer will realize how important a role music plays in the success of a picture and Mr. Breil and his fellow composers will get a better chance. At present the composer has to cut and paste his score just as the film is cut and pasted and as music is not such malleable material as film, the result is apt to be rather a hodge podge. Mr. Breil has skillfully applied the leading motive idea to movies, as any one will hear who listens to his "Lost Battalion" music, and the result is a score, bristling

with color, which aptly underlines and emphasizes each succeeding scene. It shows what a skilled musician and fertile composer can create to take the place of the usual potpourri of ragged ends that are played with the ordinary picture, and marks a decided step in advance toward the realization of the artistic possibilities of the screen.

On another page of this issue there appears an article on free scholarships in music, in which all the information at present available on the subject is collected and presented in a concise and accurate way. The MUSICAL COURIER has received many inquiries in regard to scholarships which are answered in full in this article.

Tetrazzini, so the papers say, got up higher than ever before last Saturday, when, on account of the English railway strike, she took an airplane from Leeds to Newcastle to fulfill a concert engagement. It is also reported that Jules Daiber, manager of her coming American tour, who has just been in England making final arrangements with her, also took an airplane from London to Plymouth to catch his steamer for New York. Taking airplanes appears to be getting as common as hailing taxis nowadays with our English cousins.

Monsieur Varin, of Paris, has invented a new instrument which he has called the varinette and which is designed particularly for the pleasure of soldiers mutilated in war, since it can be played without the aid of the hands. Le Canada Musicale, in describing it, says: "It replaces the cello and is able on occasion to take the place of a violin, imitates the mandolin, the horn, even the siren and the drum." It appears, indeed, to be a most remarkable species of instrument! Unfortunately, no definite indications as to its construction are given.

James Gibbons Huneker, they say, is not to write music criticism for the New York Times this winter, as Richard Aldrich will return to his post. It would disappoint many Times readers to lose the brilliance of the former for the pedantic conservatism of the latter and it is to be hoped that the Times will at least continue Huneker's remarkable special articles each Sunday. Who else could have written this extraordinary passage from a recent article on Gustave Flaubert, "The Beethoven of French Prose": "Every now and then some professorial rabbit pokes its pink snout from the academic hutch and passionately pipes, 'Romance is the ruin of the world!' and retires on gliding paws. After his naughty proclamation I always take down from the shelf 'Alice in Wonderland' and read with renewed delight the conversation of the Mad Hatter and the March Hare. No romance in the world? Of that professorial rabbit Daisy Ashford might say: 'Render unto Caesar's wife the things that are suspicious!'"

Adelina Patti has passed on and with her going the musical world is conscious of a grievous loss, for she was one of the last living links that bound our day with the period which represented the fullest flowering of the romantic movement in art, literature, and music. It is needless to dwell on the personality and the achievements of Adelina Patti. She was the best known opera singer in the world and had become enshrined in the hearts not only of the musical fraternity but also of the general public. Her position was unique and has been approached since her day perhaps only by Caruso, just as he is the only singer whose income compares with the sums Patti used to earn. Much more important than her financial success, however, was her artistic standing. The greatest musicians of her time delighted to do her honor and to pay tribute to her wonderful vocalism. She was a coloratura soprano of the utmost charm and finish and also sang lyric music with as much effect and beauty as she put into her florid performances. Her fame was well deserved. As an actress she revealed unfailing intelligence and piety. A linguist and woman of the world, she was welcome in the exclusive salons everywhere and royalty made it a point to confer attentions upon her. By shrewd business sense she increased the fortune she had amassed as a singer. America, through Patti's early residence here, her debut in this country, and her later frequent artistic visits to the land she always considered her native one, took especial pride in Adelina Patti and now mourns her with marked sorrow. She was a great woman as well as a phenomenal singer.

VARIATIONETTES

By the Editor-in-Chief

If "Parsifal" ever needed anything to make it more deadly dull than it is, the miracle promises to be accomplished when the Metropolitan Opera presents the operatized oratorio in a version Englished by the most pompous and pedestrian writer of our native tongue.

Dr. Karl Muck will land in Denmark, thus confirming what Hamlet said about that kingdom.—Columbia Record.

Paderewski tried to annex Danzig, and D'Annunzio actually captured Fiume, but Arthur Rubinstein conquered all of Mexico, as his recent press reviews from that country prove conclusively.

Are the window-cleaners wise in striking for a weekly wage of thirty-six dollars? If they're not careful college presidents will try to take their jobs away.—New York Evening Telegram.

In "A Treasury of War Poetry" (Houghton-Mifflin Company, Boston) there is this gem called "Moira's Keening" by Norreys Jephson O'Conor, and if we were a composer we could not think of more affecting lines to set to song:

O mountains of Erin,
Your beauty is fled;
Beyond you, in Flanders,
My darling lies dead.

Through the dunes and the grasses
Bespattered with blood,
They bore him; and round him
Bareheaded they stood.

While the chaplain in khaki
Was reading a prayer,
And the wind for his keening
Was moaning an air.

O son of gray Connaught,
No more shall we stand
By the dark lough at evening,
My hand in your hand,

And talk of a housemen
To hold you and me,
The scent of the heather,
The gorse on the lea.

Yet, bridegroom of mine,
You are waiting afar,
Past the peak and the blueness,
The shine of thon star,

Where Mary the Mother
Is bending her head,
And you sleep at her crooning,
O boy of mine! dead.

A short time ago we suggested that the concert public ought to strike for shorter programs. Along comes Margaret Rice, the Milwaukee manager, and proves to us again that there is nothing new under the sun. She sends us the season's prospectus of Twilight Musicales in that city and writes: "Observe that Milwaukee is again in the lead! One hour programs were inaugurated at the Twilight Musicales two seasons ago, and this series goes big—partly because of that idea. We are not so slow out here—not at all." Miss Rice is giving the Twilighters the Flonzaley Quartet, Povla Frijsch, George Rasely, and Rosita Renard. Incidentally, she is the manager of the Milwaukee concerts of the Chicago Orchestra, and at the present moment the subscription for the series is sold out with single admissions at a premium. The guarantors will have nothing to do except have their names printed in the program book and bask in the glory of the achievement. And the Chicago Orchestra concerts in Milwaukee were listed as a lost cause a year ago. Are women managers? We'll say they are.

Nahan Franko—who is to celebrate his golden jubilee next month as an active musician—is noted for his good fellowship in the profession but also for his ability to preserve strict routine in the orchestras he conducts. Recently he was in charge of the Grand Union Hotel concerts at Saratoga, and being unable to procure a skilled drummer from New York, he was forced to employ a local biff-banger who made no pretense of being a very great artist. After enduring much from the young man in the way of lack of rhythm and false entrances, Franko lost his patience at one of the concerts and leaning over from his stand he whispered angrily to the whackist: "Do me a favor, my lad, and don't play at all. It will sound better." Looking toward the offender again a few moments later

the conductor found him in tears. The longer the program lasted the more copiously the chap wept. Finally he had to get behind the piano in order to hide his distress from the audience. Franko's naturally kind heart was touched. After the concert he went to the sorrowing drummer, put his arm about his shoulder and said: "I'm sorry, my boy. You mustn't take it so to heart. I did not mean to be harsh, but you see I must have technical accuracy and rhythmic unison in my orchestra. You will try to do better, I know. In the meantime I have asked your fellow players to join you and me in a little bite and drink and we'll all be merry and forget about what happened." The party took place at once but to Franko's surprise, his young friend showed no abatement of grief and broke into fresh sobs after each word addressed to him. Franko paid the bill of \$21.60 and then admonished the agony-ridden youth sharply: "Stop crying. It's enough now. You needn't feel any further remorse about your bad playing. The matter isn't a tragedy." "Oh," was the unexpected answer, "I'm not crying about my playing." "Well, then, what are you crying about?" "Because I lost \$80 today at the races."

We are in receipt of the attached, from a vocal teacher who has not yet become soured on life:

Jackson, Miss, September 23, 1919.

MY DEAR SIR: From numerous references I infer that you might be in a position to use a form of Certificate which has, or which should have done quite a valuable work in many instances. If you care to use this and think it would be worth while—do so—but please do not give my correct address as I do not care to take my chances with a mob.

I enjoy the MUSICAL COURIER—you are doing lots for music.

(MRS.) RIBCHAB ELLISON JOHNSTON.

CERTIFICATE OF PROFICIENCY IN VOICE.

This is to certify that Miss Awful Screechy Loud has been my pupil for forty weeks. She has succeeded in protruding her lips beyond the limit of expectation. Her resonance resembles the tone produced by striking a broken stone jar—an unusual quality. I take pleasure in saying that if she secures an audience, same will leave amazed—I have never heard anything like her.

Faithfully,

SIGNOR IWISHE COULDING.

Cincinnati's local pride now is divided equally between its fine orchestra and its champion baseball team.

Professor Todd says he intends to communicate with Mars. He might ask them whether they have strikes, peace treaties, d'Annunzios, high cost of living, and operatic tenors there.

If not, ho for a non-stop aero flight to Mars!

What is fame? A letter addressed to Ignace Paderewski reached this office last week.

Rumors went flying about New York a few days ago to the effect that Leopold Stokowski is seriously ill in Maine and not expected to recover. As a matter of fact, Stokowski is rehearsing his orchestra in Philadelphia and expects to have a bumper season there and on tour.

Now that opera tickets are at \$7, says the Baltimore American, "Grand opera has been brought within the reach of the working classes."

The Paris Prefect of Police prohibited a concert there the other day because it programmed a work by Wagner. The Paris press and public covered the honorable Prefect with ridicule. Jeers and catcalls filled the air when the auditors arrived at the hall and learned of the prohibition.

Never again will Boston be the same hereafter. Last week at Symphony Hall on the occasion of the Sistine Quartet concert, one of the listeners sat coatless, in warm weather style, and with his shirt sleeves rolled above the elbows.

Poor old musical comedy gets a timely and needed kind word from the Morning Telegraph, as follows:

It somewhat vexed me yesterday to hear a person of a precipitous cranial front elevation refer to musical comedy as "tiresome nonsense." He was not addressing me, else I had retorted with some warmth. What if the "plot" be a bit preposterous, the purpose of the musical comedy is plain: to tickle your risibles, to delight your soul with

beauty that trips to the measure of lilting lyrics—and what more could you ask?

You can lead Henry T. Finck to a Brahms concert but you cannot make him like it.

It is not quite clear why our immigration authorities try to bar singers from coming here. The Immigration Act of 1917 reads specifically: "Provided, that the provisions of this law applicable to contract labor shall not be held to exclude professional actors, artists, lecturers, singers, nurses, ministers of any religious denomination, professors of colleges or seminaries, persons belonging to any recognized learned profession or persons employed as domestic servants." As the New York World remarks pithily about the Ellis Island wiseacres: "By a process of reasoning worthy of Dogberry, it is held that if Caruso is an artist those who assist him at smaller compensation cannot be given the same classification."

We offer this in evidence as one of the reasons why musical editors often become insane:

New York, September 6, 1919.

DEAR EDITOR: Kindly let me know through your column the address of ??

At present I am studying under a teacher who has a great reputation on art of coaching. I do not deprecate him, as he has given me help on many things, and for the respect and computation, I can not wade from him.

Lately (to strive myself), we had a dispute between us, and I perceive I am wrong. Am wont with him for his unblemished and peer of instructing.

The temptation that pricks me to go over this teacher, is that, I want to find out his method of teaching.

Will his fee be three dollars for each lesson? Have you any information regarding it?

In appreciating of your waiting answer, I remain,

Yours truly,

ISODOR HALL.

In the Manchester (England) Guardian, St. John Ervine reaffirms what we have stated often in these columns, that the present century has no "mute, inglorious Miltons." They cannot afford to remain mute at the present living prices.

LEONARD LIEBLING.

GREAT CRITICISM

It is all very well to decry the critic and to sigh for a better world where he will be prohibited and unknown, but who is to show us the errors of our ways if there are no critics? "The average man," says Schopenhauer, "has no critical power of his own and is absolutely incapable of appreciating the difficulty of a great work." That, of course, is the reason why all the greater and greatest works of music are so long in gaining recognition. The public will accept a work as great only when the recognized judges have pronounced it great. There are many critics who aspire to be recognized as judges, and among those aspirants are many unworthy men who bring disrepute on the good critics. The public is as unable to judge between critics as between great musical works. This continual conflict among critics and between critics and the public must continue.

When a work of art—be it painting or poem or symphony—appeals to the general public, the voice of the critic is as one crying in the wilderness. No one pays the slightest attention to him whether he is right or wrong. He may see that the beauties or other attractions of a certain composition are superficial and bound to fade rapidly. But he is only wasting time to tell the public what he thinks if the public is entirely taken up with what it feels. Thought and feeling are often at enmity.

Very often the inferior critic is completely carried away by his feelings and loses all power of critical judgment. His opinion then has no more or less value than public opinion. On the other hand, there are critics who seem devoid of all feeling and who weigh out the technical merits of a composition like a grocer handling sugar, estimating its value only by its weight and not at all by its sweetness. Such critics frequently praise a work of perfect form which has not a spark of life in it. From their point of view, the finest kind of artificial rose from the best Parisian workshop is more to be desired than an imperfect bud with all its life and perfume.

The only critic worthy the name is the man who has both judgment and feeling in perfect balance and who can see the imperfections of style and form in a work that is throbbing with life and beauty; who can detect the absence of the vital spark in compositions which are flawless in material and structure. That kind of critic is as rare as snow in May and tulips in November.

Was it not Schumann who said that great criticism could come only from a creative mind?

ENVIRONMENT AND EMOTION

What effect has the great war had on music? What effect is it yet to have? These questions cannot yet be answered. Nor do we know whether the victors or the vanquished are to be the gainers in a musical way by the results of the terrible upheaval. We know that the environment of the young composers of today is hardly what it was five years ago. Certainly the swelling pride and colossal confidence of the German nation have been rudely shocked. Will new Beethovens and Waggers arise among the humbled Teutons now? We shall see.

Charles Kingsley in one of his *Miscellanies* tells of the advantage that Shakespeare had of Burns, which suggests to us a few thoughts on music and musicians. Having stated that among modern men the four faces of the supremest beauty are those of Shakespeare, Raffaello, Goethe and Burns, our author proceeds to consider the genius and works of Robert Burns. In the course of his remarks he points out one enormous advantage Shakespeare had which was denied to Burns. He says:

"But one thing Burns wanted, and of that one thing his age helped to deprive him—the education which comes by reverence. Looking round in such a time, with his keen power of insight, his keen sense of humor, what was there to worship? The author of the review in the *Edinburgh* says disparagingly that Burns had as much education as Shakespeare. So he very probably had, if education means book learning. . . . Burns may have had more under his good father than Shakespeare under his. . . . But let that be as it may, Burns was not born into an Elizabethan age. He did not see around him Raleighs and Sidneys, Cecils and Hookers, Drakes and Frobishers, Spensers and Jonsons, Southamptons and Willoughbys with an Elizabeth guiding and moulding the great whole, a crowned Titaness, terrible and strong and wise."

That was the secret of Shakespeare's power. Heroic himself, he was born in an age of heroes. . . . Not so with Burns. One feels painfully in his poems the want of great characters; and still more painfully that he has not drawn them, simply because they were not there to draw. He saw around him and above him, as well as below him, an average of men and things dishonest, sensual, ungodly, shallow, ridiculous by reason of their own lusts and passions, and he will not apply to shams of dignity and worth, the words which were meant for their realities."

We have quoted enough for our present purpose, which is to call attention to the incalculable influence of environment. If surroundings can have so much effect on men of the highest genius, what must they have on lesser men of talent or of average ability?

What has environment to do with the development of a composer, for instance? We speak of Beethoven as a master mind in music, a genius unique and unapproachable. In fact he has been called almost divine by some of his rapt admirers—more than human, a kind of demigod in human shape. But what were the boy Beethoven's environments? Musically he had Gluck, Haydn and Mozart. He also lived in the age of Napoleon. The indirect influence of Napoleon must have had a very great deal to do with the formation and strengthening of his character. Where is the man who can witness without emotion the invasion of his native land and the humiliation of fellow countrymen? France rode roughshod over prostrate Germany. The prestige of Prussian arms developed under the military genius of Frederick the Great was shattered by the defeat at Jena, and the whole of Germany was fairly in the grip of Napoleon. Not long after Jena, 1806, the French under Napoleon crushed the Austrians at the battle of Wagram in 1809. What more did Beethoven require as an emotional stimulant?

Bach, on the other hand had no outside influence of any importance. His Germany had not been crushed by a foreign foe, nor had it done anything in particular as a military power. He seems to have been a kind of musical mountain forced up by volcanic power through and above the surrounding plain, like the rocky piles protruding from the New Jersey marshes just across the river from New York.

It is all very well to talk about Beethoven's genius, but what would he have composed if he had lived in Arizona or the Canadian northwest, with cattle, winds, snow and the eternal silence of the hills to lull him? For all we know to the contrary the brain of a Beethoven, Bach, or Brahms may have perished in just such environments as

these. Gray was by no means uttering extravagant nonsense when he wrote:

Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands that rod of empire might have swayed,
Or waked to ecstasy the living lyre; . . .

Some village Hampden that, with dauntless breast,
The little tyrant of his fields withstood,
Some mute inglorious Milton here may rest,
Some Cromwell guiltless of his country's blood.

It is a moral certainty that Beethoven's living lyre was waked to its ecstasy by the stormy times in which he lived. He would have been a different man in another age. Whimsical as it may seem, it is reasonable to think that the innovator, Joseph Haydn, might be writing Strauss and Reger symphonic poems if his birth had occurred an hundred and fifty years later.

The environment of the period made Purcell what he was. His undoubted genius could not break away from it. He might have worn with majesty the mantle that fell from Wagner's shoulders if the stars, or Providence, or blind luck, or the caprice of the stork had so ordained that he was to appear two centuries later than he did. We are of course aware that the art of music itself was still archaic in Purcell's day. Perhaps Wagner could have accomplished no more in the era before Bach and Handel.

It is impossible to account for the extraordinary list of men of genius who were born and brought up in the small Italian city of Florence if environment is not taken into consideration. Everybody in that city thought and talked of art and literature, not commerce. The environment of a youth in industrial and commercial America is industry and commerce. Is it any wonder then that Americans are supreme in commerce?

If Burns, then, had been born in ancient Athens among the glorious sights of that unrivalled city of beauty and could have spent his days among the groves on the hillsides and talked with Pericles, Plato, Socrates, Euripides, Themistocles or Alcibiades, with a mind quickened to activity by intellectual environment and stimulated by the ever present dread of Persian invasion, what might he not have become! His writings would have influenced the entire thought of the civilized world for two thousand years. Let us imagine Beethoven in the London of dissolute Charles II with all the debauchery and unheroic environment that Henry Purcell had. Could he have written his C minor symphony there?

No doubt many a musician has blamed his environment for his lack of success and fancied himself a mute, inglorious Milton of Music. A man of genius, however, will show some signs of genius in the poorest kind of environment, and the composer of no capacity is never so conspicuous as when he has the best orchestra, the finest piano, and the greatest organ at his disposition.

A POEM

An old English poet with the cheerful name of Churchyard wrote a poem in praise of his own mother tongue which shows that even in the days of long ago there was opposition to the Italian, French and German language in song. It follows:

Nor scorn not mother tongue,
O babes of English breed!
I have of other language seen,
And you at full may read,
Fine verses trimly wrought
And couched in comely sort,
But never I, nor you, I trow,
In sentence plain and short,
Did yet behold with eye,
In any foreign tongue,
A higher verse, a statelier style,
That may be read or sung,
Than in this day indeed
Our English verse and rhyme.

Our own private opinion publicly expressed is that any composer who tried to write music for such a wooden lyric as the lines just quoted would find in them the churchyard of his inspiration.

This is not poetry at all,
But prose sawed off in even lengths.
It walks on heavy feet
Because it has no wings
And cannot fly, or move
Except to crawl ahead
And then get stuck fast in the mud.
Composer might start on this
Before they tackle Churchyard.
A week of sweat on this
Will make his seem less hard.

When will poets and essayists learn that the MUSICAL COURIER can always floor them?

October 2, 1919

LACK OF OPPORTUNITY

All the talk in the world will do the American composer no good if he is not given plenty of opportunity to get his works before the public. The verdict of the public is the one thing the young composer has the greatest difficulty in getting. There are practically no regular concerts, season after season, at which the compositions of American composers are the principal feature. London has its ballad concerts, managed and financed by the great song publishing houses, the programs of which are composed almost entirely of English songs. It is easy to say that English ballads are not a very high type of art song, but the fact remains that the English composer composes with facility the kind of song his opportunity calls for. In the days of Shakespeare the dramatists had their opportunity and they wrote an enormous number of dramas. In Italy the operatic composer is the man who is in demand. No one ever looks to Italy for symphonies, piano solos, art songs, for the Italian composer has no more opportunity than the American composer has, except for operas.

If the English ballad publishers find it pays to give several series of ballad concerts every season, would not some of the larger American publishing houses find it to their advantage to give concerts with programs made up mostly from their own publications? Twenty years ago English orchestral compositions were few and far between. Today they are very numerous and very modern, thanks entirely to the admirable Promenade concerts at the Queen's Hall every year where Sir Henry J. Wood gives plenty of opportunity for every English work of any merit at all to get a hearing. The stimulus of a splendid orchestra in a fine hall has done wonders for the English composer, who, after all, is probably not as temperamentally a natural composer as the best of the American composers are. His training is perhaps a little more solid and thorough and his opportunities for coming before the public much greater. What would the American composer do with equal opportunity? When he has finished a suite, or overture, or symphonic poem, his troubles really begin. The conductors of the great concert orchestras may tell the composer that their programs for the season are made up, or that the new work is really not quite good enough to play alongside of Brahms or Wagner, or that the subscribers to the concerts do not wish to hear local composers' scores—and so on. Every American composer of serious work will recognize the familiar evasions of conductors. Think of a condition of musical affairs where the composer has far more difficulty to get heard than to write his work!

During the war the Metropolitan Opera House gave American composers the opportunity of having their operas produced. The operas were forthcoming, and always will be forthcoming as long as the opportunity lasts. Some of the operas were not very wonderful works. None of them marked an epoch in the history of opera. But we very much doubt if the Italian composers, with all their operatic experience, could have done any better work, if as good, had they been called on suddenly to compose symphonic poems and concert overtures. They have not the opportunity to get the necessary experience in that kind of music. This talk about certain nations having a peculiar genius for certain kinds of art and musical styles is more or less foolish. Old Dr. Johnson believed that a writer could write at any time if he set himself doggedly to work. A stupid man cannot transform himself into a genius by sitting in front of a pile of paper with a pen in his hand, but a man of genius can leave undone many a good work simply because he lacks the stimulating knowledge that an audience is waiting for his work.

Saint-Saëns himself despaired of ever getting "Samson et Dalila" on the stage and he abandoned the composition of it till Liszt gave him the necessary enthusiasm by telling him that the work would certainly be performed at Weimar. Liszt gave Saint-Saëns the opportunity, and the opportunity gave Saint-Saëns the impulse to compose. Was it not the emperor of Brazil or Mexico—it does not matter which—who gave Wagner the impetus to write "Tristan and Isolde"?

Opportunity cannot make genius, but it can discover and develop it. The one great lack of the better class American composer is opportunity. The commonest grade of composer has far better chances of getting heard. He floods the country with his tunes that jingle and his syncopated rhythms. Give the better man as good a chance and see what will happen.

BOSTON PREPARES FOR BUSY CONCERT SEASON

Wendell Luce Announces Interesting List of Attractions

Boston, Mass., September 28, 1919.—Wendell H. Luce, the well known local impresario who made good in no uncertain style with his series of Jordan Hall concerts last year, announces a list of recitals for the coming season that will recall the concert-full days of Louis H. Mudgett's activity and gladden the hearts of Boston's music lovers. Mr. Luce will inaugurate his season with a piano recital by Harold Bauer in Symphony Hall on Saturday afternoon, November 8. He will also present the Flonzaley Quartet in its usual series of three chamber music concerts, to be given this year on the Thursday evenings of January 22, February 19 and March 11, 1920, in Jordan Hall, subscriptions for which are now being received. At the last of the three concerts Harold Bauer will join the Flonzaley players in a quintet as part of that program.

For further chamber music Mr. Luce will present Harold Bauer and Jacques Thibaud in a series of three concerts when these artists will play all of the Beethoven sonatas. The dates for these concerts will be the Thursday evenings of December 4, January 8 and February 5 at Jordan Hall. Mr. Luce will also present the following artists in recital: November 10, John Powell, pianist; November 20, Ferdinand Waschman, pianist (debut); November 25, Laura Littlefield, soprano; December 6, a reappearance of Aurora La Croix, pianist; December 18, Theoda Crosby, soprano (debut); January 9, Mary Jordan, contralto; January 14, Barbara Maurel, soprano; February 7, Maurice Dambois, cellist; March 20, Helen Stanley, soprano. Other artists who will appear under Mr. Luce's management are: Dai Buell, pianist; Povla Frijs, soprano; Ethel Frank, soprano; Guiomar Novaes, the Brazilian pianist; Caroline Hudson-Alexander, soprano; Amparito Farrar, soprano, and Grace Warner, pianist, dates for whom will be announced later.

MAIER AND PATTISON RETURN FROM FRANCE.

Guy Maier and Lee Pattison, the two-piano team, which rendered splendid service, individually and collectively, to the A. E. F. as musicians, have returned to the United States. Besides their many duties as entertainers extraordinary to the American troops, these popular pianists found time to give several honest-to-goodness recitals in Paris, Aix-les-Bains, Dinard and Biarritz. Their appearances were so successful that arrangements have already been made for the return of this team to Europe next April, when they will play in Paris, London, Rome and other important centers.

HUBBARD STUDIOS REOPEN.

Arthur J. Hubbard, the veteran vocal instructor and coach who has been teaching singing in Boston for over thirty years, reopened his attractive studios in Symphony Chambers this week after a very enjoyable summer at his camp in Wolfville, Nova Scotia. The significant successes won by Hubbard-trained singers—notably Charles and Arthur Hackett and Roland Hayes—have attracted a very large following to Mr. Hubbard and his able assistants, Vincent Hubbard and Caroline Hooker; and, at the present rate of enrollment, all the time will be spoken for at no very distant date. The popularity of Arthur J. Hubbard is indeed a fine tribute to that maestro's recognized ability and lovable personality.

SYMPHONY SALE BEST IN YEARS.

The subscription sales for the Boston Symphony Orchestra season which will begin two weeks from next Friday (October 10) have never been larger in former years. The Friday afternoon concerts will almost certainly be sold out by subscription, for at this date there are less than 100 seats left, while for Saturday evenings there are correspondingly few available, in consideration of the 505 additional reserved seats in the second balcony for these concerts. This is surely a clear appreciation of the orchestra.

J. C.

Elman Given Ovation by Record Breaking Audience

Mischa Elman's first recital of the season 1919-20 was given on Sunday evening, September 28, in the Hippodrome, New York. The established popularity of this world renowned artist was manifest by the very large attendance, the vast auditorium being filled from pit to dome (the stage included) with an admiring music loving audience which showered applause on the great virtuoso after each number.

The program was one of unusual variety and interesting, thus enabling the great concert giver to display his art from many angles.

He opened with Handel's sonata in D major, which for lasting beauty of tone, interpretation and musicianship was rendered with absolute perfection. Ernst's famous F sharp minor concerto (allegro pathétique) followed. The extraordinary technical difficulties contained in this composition, passages in octaves, sixths, thirds and tenths, were surmounted with great ease and assurance.

Bach's "Chaconne" was the next number. While this work figures largely on programs of violinists, few are able to master the inner meaning of this admittedly standard composition. Mischa Elman played it with that singularly broad and vibrant tone all his own, and with musicianship understanding which always characterizes his work.

A group of four selections came next, comprising paraphrase on Rubinstein's "The Dew Is Sparkling" (Elman), "Contre Danses" (Beethoven-Seiss-Elman), "Kol Nidrei" (Bruch), and Hungarian dance No. 7 (Brahms-Joachim), and for the closing group he gave "Melodie" (Tschaikowsky) and Sarasate's "Caprice Basque."

Throughout the entire concert Mr. Elman held the admiring audience spellbound. He was recalled many times following each programmed number, and responded with six encores, the most important of which was "Preislied," from "Mastersingers of Nuremberg" (Wagner-Wilhelm), "Ave Maria" (Schubert), "Vogel als Prophet" (Schumann), and "Humoresque" (Dvorak).

He was ably accompanied by Josef Bonime.



THE LATE ADELINA PATTI.

Who, though born in Madrid, Spain, the daughter of Italian parents, on February 10, 1843, was brought to New York in her early childhood and lived for a number of years in a house which still stands at Wakefield, a district just within the northern boundaries of Greater New York. The building in which Patti went to school is also still in existence. Her first appearance in concert as a child is said to have been made in the ballroom of the Mt. Vernon Hotel, Mt. Vernon, N. Y. The building still stands and is still a hotel, though the ballroom has long been used for a storeroom.

ITALIAN BENEFIT OPERA DRAWS HUGE THRONG

Noted Stars Heard in "Cavalleria Rusticana" and "Pagliacci" in Madison Square Garden at Benefit Performance for Italian Red Cross

One of the season's first big musical events took place Sunday evening last when "Cavalleria Rusticana" and "Pagliacci" were presented before a huge and enthusiastic audience at Madison Square Garden. It was a benefit performance given for the Babes' Free Milk Fund of the Italian Red Cross under the auspices of Il Progresso Italo-American in honor of Admiral Hugo Conz, Royal Italian Navy, his staff officers and crew of the battleship Conte di Cavour.

The performance was given under the direction of the distinguished impresario, Fortune Gallo, and the cast was made up of the following: "Cavalleria Rusticana"—Rosa Ponselle (Santuzza), Francesco De Gregorio (Turiddu), Stella De Mette (Lola), Mario Valle (Alfio), Emma Borninga (Lucia). "Pagliacci"—Edna Kellogg (Nedda), Manuel Salazar (Canio), Riccardo Stracciari (Tonio), Giordano Paltrinieri (Beppe), Menotti Frasconi (Silvio). Gaetano Merola was the musical director and Giulio Setti led the splendid chorus.

Deserving of special mention was the singing of Rosa Ponselle, Stella De Mette and Riccardo Stracciari in their respective roles. Stracciari's "Prologue" was the sensation of the evening, the audience giving him such an ovation that it was nearly ten minutes before the program could be continued. Rosa Ponselle's work, needless to say, was also fine and she, too, was warmly received. The performance from beginning to end was excellent, and, except for the late hour of closing, was one of the finest affairs Fortune Gallo has ever presented.

A medal was presented to the Italian Admiral amid much excitement, and extemporaneous speeches followed later.

Orchestra Managers Form Organization

As exclusively announced in last week's MUSICAL COURIER, at a meeting of the symphony orchestra managers, held at the Hotel Commodore on September 18, it was decided to form an association for the development of cordial relations between the symphony orchestras of the United States and for co-operative action as far as possible in all affairs relating to the development and furtherance of art in America. Those present were: Harry Cyphers, Detroit Symphony Orchestra; George Engles, New York Symphony Orchestra; A. J. Gaines, St. Louis Symphony Orchestra; Adella Prentiss Higges, Cleveland Symphony Orchestra; Arthur Judson, Philadelphia Symphony Orchestra; Felix Leifels, Philharmonic Society of New York; S. E. MacMillen, New Symphony Orchestra; A. F. Thiele, Cincinnati Symphony Orchestra, and Frederick J. Wessels, Chicago Symphony Orchestra. Letters from W. H. Brennan, manager of the Boston Symphony Orchestra; A. W. Widenham, of the San Francisco Orchestra, and L. E. Behymer, of the Philharmonic Orchestra of Los Angeles, were received, signifying their desire to become members of the association. The association organized with the choice of Frederick Wessels, of Chicago, as permanent chairman, and George Engles, of New York, as secretary and treasurer.

Record Enrollment at Granberry School

George Folsom Granberry has just returned to New York after a summer spent at his home in the Blue Ridge, "Friendly Mount," Blue Ridge, Ga. The Granberry Piano School, at Carnegie Hall, New York, of which Mr. Granberry is the director, opened on September 29 with the largest enrollment since 1914. Students from all parts of the country are among those registered, and a most successful season is anticipated.

I SEE THAT—

Luisa Tetrazzini will give her first Hippodrome concert on November 23.

Arthur Shattuck sails for Europe October 4 and will remain abroad one year.

The Maine Festival opens today in Bangor.

The Richmond, Ind., high school has a "Vocational Music Course" for students wishing to specialize in music.

Max Rosen will play his own "Romanze" at his Carnegie Hall recital on October 11.

Sonya Feinberg has arrived from France to teach piano at the Malkin School in New York.

Ema Destinova will make fifty concert appearances before resuming her roles at the Metropolitan.

Bonci is due in America tomorrow, October 3.

Maximilian Pilzer has been appointed First Lieutenant of the New York Police Reserves.

Among the novelties to be played by the New York Symphony Orchestra is d'Indy's third symphony.

Monsieur Varin has invented an instrument for mutilated soldiers which can be played without the aid of the hands.

Daniel Mayer has returned from abroad.

Paul Moreno believes that if artists would take a "big brother" attitude toward their pupils there would be less disappointment among their disciples.

The Metropolitan Opera House Chorus School reopened yesterday.

One of the many reasons why May Peterson is so successful is that she is in love with her work.

A notable list of soloists will be heard with the Cincinnati Orchestra this season.

Mme. Soder-Hueck has returned to New York from a trip in the mountains.

Richard Aldrich returns to his post as critic of the New York Times.

The first of Richard Buhlig's piano recitals at Aeolian Hall will be on October 10.

John Prindle Scott has written a song for Thanksgiving services—"Come, Ye Thankful People."

The students of the Mansfield, Pa., State Normal School presented Arthur A. Penn's new opera, "Captain Crossbones."

Magdeleine Brard will be soloist at a large number of orchestral concerts this season.

The Chicago Opera Association will give two performances in Omaha, Neb., October 20 and 21.

Frances Alda, recently returned from abroad, says that Europe is no place for Americans at the present time.

Mr. and Mrs. Sasha Votichenko are motoring in their new car from New York to Canada.

Ernest Davis sings for Pathé phonograph records.

Authorities at the Metropolitan predict the greatest opera season ever known in New York.

John W. Nichols has been engaged as vocal instructor at Vassar College.

Mildred Dilling, harpist, has returned from overseas.

Judson House is the new tenor of St. Bartholomew's Church, New York.

Marjorie Moody is singing Mana-Zucca's "Star of Gold" while on tour with Sousa's Band.

Frederick Lamond, famous Scotch pianist, is to tour America.

Robert Quait, tenor, sings at Aeolian Hall on October 4.

Mrs. F. S. Coolidge invited over 500 guests to each of the five concerts held at the Pittsfield Festival.

Sibyl Sammis MacDermid's summer tour included fifty-six cities.

May Stone has taken a studio at 9 East Fifty-ninth street, New York.

The Royal Carl Rosa Opera Company is coming here from England.

Von Suppe's "Boccaccio" will open the Society of American Singers' season of opera at the Park Theater on October 13.

Frederick Gunster has prepared an interesting program for his song recital at Aeolian Hall, October 16.

One of the features of the Herbert Witherspoon studio is the opera class conducted by Jacques Cioni.

Betty Gray was highly successful at the recent Sousa season at Willow Grove, Pa.

The People's Choral Union of New York opens its twenty-eighth season on October 8.

Percy Grainger was second in the number of works of English speaking composers performed at the Promenade concerts in England.

Eddy Brown made his first appearance as a musical comedy composer on Broadway on September 25.

The New York Oratorio Society will have a Rachmaninoff evening at the April Festival in New York.

Within four years the attendance at Walter Pfeiffer's orchestral concerts in Wildwood, N. J., has grown from 12 to 2,200.

Amparito Farrar and Walter Green presented six Witmark songs at a New York Globe concert.

The San Francisco Municipal Music League is forming a chorus of 1,000 voices for a series of popular price concerts.

The threatened contest of the Juilliard will has been dropped.

The orchestra managers have formed an association to develop cordial relations between the American orchestras.

The first American performance of Elgar's quartet in E minor was given at the Berkshire Festival by the Berkshire Quartet.

Adelina Patti is dead.

The National Association of Harpists in America is the name of an organization recently formed in Boston.

G. N.

PRIZE WORKS ATTRACT MANY TO ANNUAL BERKSHIRE FESTIVAL

(Continued from page 5.)

back into the original theme. The vivace is even more extreme and in places of almost Irish rhythm, while the final movement—adagio-agitato, ma non troppo allegro—swings along interestingly and ends so abruptly that for a second one does not realize the end has come. On the whole the work ought to be popular as a novelty on programs. Miss Clarke was present and made her appearance with Messrs. Bauer and Baily after continuous applause.

FIRST AMERICAN PERFORMANCE OF ELGAR QUARTET.

The last work of this afternoon's program was the first American performance of Edward Elgar's quartet in E minor, op. 83, which was performed by the Berkshire Quartet. The audience did not seem to know whether it liked the new work until the second movement—piacevole. However, the charm and exquisite harmony of that particular part instantly won the audience's admiration, and at the conclusion of the final movement—allegro molto—the delighted spectators stood up and applauded the four men who had given the work so noble and so splendid a reading.

It was then a little after 6 o'clock and the light was giving way to dark clouds which threatened a little rain before long, so merry parties, calling adieu to old and new friends, climbed into their motors or the comfortable old motor buses that carried less fortunate festivalers to and fro, and were carried down the long, winding road back to the city proper. It goes quite without saying that everyone had a pleasant two hours and looked forward to tomorrow's concerts.

FAMILIAR FACES.

Among the many faces—familiar and otherwise—the writer caught sight of the following whose names were known: George Hamlin, George Harris, Samuel Gardner, Willem Willeke, Mr. and Mrs. Henry Holden Huss, George Barrére, Stillman Kelley, Victoria and Nathalie Boshko, the Flonzaley Quartet, Miss Sutro, Reinold Warlich, A. F. Adams, Sr. (of the Wolfson Bureau), and Conductors Zach and Stock, of the St. Louis and Chicago Symphony Orchestras, respectively.

THE SECOND DAY.

Pittsfield, Mass., September 26, 1919.—This morning's program (Friday) consisted of three works, two of which were by native composers—Daniel Gregory Mason and Leo Sowerby of Chicago. Mr. Mason's pastoral in D major, op. 8, for clarinet, violin and piano, was the opening number and was received favorably by the same large audience that was in attendance yesterday. Gustave Langenus, clarinet player of the New York Chamber Music Society, and Hugo Kortschak, first violinist of the Berkshire Quartet, with the composer at the piano, rendered the simple and effective composition in a highly commendable manner. At its conclusion, Mr. Mason was warmly applauded, as were his co-workers who truly deserved the demonstration.

The second number, which was a trio for flute, viola and piano in E minor by Mr. Sowerby, proved, however, to be of extreme interest. It is in four movements and each has been worked out with care and originality, making the entire work one of compelling interest. The first movement was programmed as waywardly, dreamily, and the composer was successful in his creation, while the second movement—brisk and pert—seemed to be the more pleasing. In parts it reminded one of "jazz," so syncopated was its rhythm, and being peculiarly effective in construction. In this movement the piano held forth, while in the one following—slowly, in lyric vein—the flute and viola were again more in evidence. The final movement—fast and light—revealed still more of the composer's art in producing novel effects. In other words, Mr. Sowerby has no small gift in composition, and other fine things are to be expected of him in the near future. Daniel Maquarre, flutist, and Louis Baily, viola player, shared in the honors of the reception. Both are established artists and consequently their work bespoke it.

The general favorite, however, was the Brahms trio in D major for violin, French horn and piano, Op. 40, played by the following: Jacques Gordon, violin; Leopold de Mare, French horn player of the Chicago Symphony Orchestra, and Harold Bauer, pianist. One could go deep into the details of this masterly piece of work and these artists' conception of it, but it is sufficient to say that the audience was so thoroughly impressed with the dignity, breadth and altogether great beauty of it as brought out by the three "agents" of Brahms that its applause and cries of "bravo" brought them back numerous times. Mr. Bauer's support at the piano was, as usual, authoritative and of a high artistic standard. Mr. de Mare played his part excellently and there was not the slightest question of his claim as an artist—reliable and true.

None the less successful was Jacques Gordon, whose lovely, sweet tone of yesterday was brought even more into play. Thus the second concert was closed most fittingly.

FRIDAY AFTERNOON.

And now we come to the one and only Flonzaley Quartet—the welcomed attraction of this afternoon's concert. Not a seat in the roomy Temple was vacant and a row of standees could be seen at the rear. When the members

ARTHUR J. HUBBARD VOCAL INSTRUCTOR
Assistants: Vincent V. Hubbard
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—Adolfo Beth, first violin; Alfred Pochon, second violin; Ugo Ara, viola, and Iwan d'Archambeau, cello—appeared on the platform, they were obliged to bow for several minutes owing to the continued applause. Certainly such an ovation must have been gratifying. The quartet is too well known for detailed comment here, for its successes have been many in this country of late. Individually and in ensemble, the Flonzaley Quartet members are artists—the writer was on the point of saying super-artists. Their playing should be a source of unusual inspiration and even a model to other organizations of similar kind. And what is of interest is the fact that several members of stringed quartets have the same views. No matter what the work performed may be, it is certain to be of sheer pleasure to its hearers when given by these artists. Perhaps the reader will think that this writer was carried away with enthusiasm, but if so—there were others.

The Mozart quartet in B flat major, k. No. 458, opened the program, and not a bar of its delicate grace, sprightly rhythm or lovely harmony was lost. It was true Mozart!

The Beethoven quartet in F major, op. 135, and the quartet's wonderful execution of it, aroused tremendous appreciation. If there were a favorite number the Beethoven was it. Each number was "beautiful" in the common expression of individuals about the writer. The renditions, in few words, were beyond description.

Dvorák's quartet in E flat major, op. 51, was the final number, the second movement of which, "Dumka" (elegie), was especially charming. When the program drew to its end, the entranced listeners were loath to depart and either lingered in order to tender the quartet another ovation or hastened around to compliment the members personally.

PROMINENT MUSICIANS PRESENT.

A number of new faces were noted since yesterday. Also present at to-day's concerts were Mr. and Mrs. Franz Kneisel, Mrs. Charles Lanier, 2nd, Mrs. Paul Warburg and Miss Warburg, Gertrude Watson, Professor and Mrs. Felix Adler, Hans Letz, Mr. and Mrs. Ernest Bloch, Georges Longy, Felix Kahn, May Mukle, Jan Sicksz,

tions with remarkable ease. The accompanying artists, too, had all sorts of technical difficulties to encounter, but conducted by Mr. Stock, who sat near the piano during both the Ravel and Stravinsky works, and fortified by their individual merit, they came through with flying colors. The Stravinsky works, however, were the more popular with the audience, which demanded Miss Gauthier's repetition of all three. "Mazatsumi" of extremely bizarre construction, created amusement on the audience's part. All the six works are attractive novelties—even though many would and did not consider them music. Miss Gauthier received a very warm demonstration of approval.

"The Day of Beauty," op. 48, a lyric suite for soprano, string quartet and piano, by Clough-Leighter, was sung by Florence Hinkle. It consisted of three charming parts—"Radiant Morn," "Silent Noon" and "Starry Night"—and Miss Hinkle was very successful in her renditions. Her fresh, well controlled voice pleased those present and she again impressed one with her standing as an artist.

"Songs of Love," op. 52, by Brahms, for vocal quartet and piano for four hands, closed the program. These were sung by Misses Hinkle and Alcock and Messrs. Werrenrath and Murphy, whose voices blended excellently. As a quartet they could scarcely have been improved upon. The solo parts and ensemble work left nothing to be desired, even though certain sections of the work were hardly interesting. Much credit also is due the pianists, Emanuel Balaban and Marx Oberndorfer, for their fine support.

During the program Mrs. Coolidge made her appearance on the stage and was unable to speak for several minutes because of the storm of applause that greeted her. When it had subsided, she invited all those present to her reception this evening (Saturday) in the ballroom of the Maplewood Hotel.

LAST CONCERT.

Without doubt the feature of this afternoon's concert, the final of the series, was the performance of Ernest Bloch's \$1,000 prize winning composition for 1919—suite for viola and piano. Harold Bauer and Louis Baily gave a superb rendition of the work, which is in four movements—lento, allegro, moderato; allegro ironico; lento and molto vivo. It is a masterly piece of composition—the work of a talented and superior musician. The suite is certain to become popular. Mr. Bloch was tendered a genuinely hearty reception by the more than satisfied audience of experienced musicians and music lovers.

The other two numbers of the program were the Beethoven septet in E flat major, op. 20, for violin, viola, French horn, clarinet, bassoon, cello and double bass, and the first performance in America of the Saint-Saëns quartet in G major, op. 153, which created a rather favorable impression. It is in three parts and was given a beautiful execution by the Berkshire Quartet, an organization which has already established itself with music lovers. The assisting artists of this afternoon included Leopold de Mare, French horn; Gustav Langenus, clarinet; Ugo Savolini, bassoon, and Ludwig Manoly, double bass.

Mrs. Coolidge was given an ovation for the second time today, and responded by thanking the musicians for their interest and support.

Then it was that the spectators withdrew from the temple truly regretful that the end of this unusually interesting series of chamber music concerts had come. Already there are more than a few who have expressed their intention of attending the Berkshire Festival next year—that is, if they are again fortunate enough to be included among the guests who are invited by card only.

What Mrs. Frederick S. Coolidge is doing for the advancement of chamber music is a great work, thoroughly devoid of personal glory. A more modest and retiring woman it would be difficult to find—one of culture and a fine pianist in the bargain, Mrs. Coolidge is altogether a very wonderful person! A woman who is always helping her fellow men through the sheer happiness it gives to others!

NOTES.

There were no "second time" festival visitors who did not regret the death of Richard Epstein, who passed away in August. Mr. Epstein made many friends when he appeared as a member of the Elshuc Trio. His death, as well as the announcement of Samuel Gardner's many concert engagements, which necessitated his withdrawal, leave only William Willeke, the excellent cellist, but Mr. Willeke will keep the organization intact through the selection of other artists.

Emanuel Balaban said that the lobby of the Maplewood Hotel in the evenings reminded him of a Bay-

(Continued on page 26.)

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**PARISH WILLIAMS TO
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Western Baritone's Initial Appearance at Aeolian Hall on October 13—Advised to Take Up Concert Work by Mme. Schumann-Heink

After meeting Parish Williams and hearing him sing, one is convinced that he has a real career before him in music, for he is an earnest worker, optimistic, and very evidently has the requisite ability—essential qualities in the making of a successful man, whether he be an artist or a layman.

Mr. Williams has aroused the interest of the musical public in New York, for his initial concert here is scheduled for the evening of October 13 at Aeolian Hall.

Naturally the writer's first thought was to ask him what kind of program he intended to present.

"I am quite sure that my program will prove interesting to a New York audience," he said, "for it embraces Italian, French, Scandinavian and English songs, some of which have never been heard in concert in New York City. I have made a special study of Scandinavian music, for I want to present something to take the place of the German lieder which was before the war the customary foundation for concert programs. I have found in this music just what I needed—depth, tone color, variety; in fact, everything required to reveal one's art."

"Have you found the path to your present achievements easy and pleasant?" was the next question, "or do you consider the career of the artist a difficult one?"

"In order to become really successful, I think that we all have to surmount obstacles either in our environment or in ourselves. The road that the creative artist must follow is full of pitfalls, and whereas 'many are called, but few are chosen.' In my case, my family did not wish me to become a musician, and if in my youth I thought of such a possibility at all, it was the piano that interested me and not my voice. My mother told me recently of an incident that happened when I was three years old. It appears that she and my father took me to hear a Spanish opera, and the next day I was discovered drumming on the piano and singing quite perfectly three of the tunes that I had heard the previous evening. My parents soon



©Henry Berger, Jr., Portland, Ore.

PARISH WILLIAMS,

Young American baritone, who will make his New York recital debut at Aeolian Hall on October 13.

realized that I had talent in that line, but as they did not wish me to follow music as a profession, I was not permitted to study any instrument until I was twelve years old. Then I began to take piano lessons, but it was so easy for me that I would not practice, so my parents refused to allow me to continue.

"Well, then, how did you come to realize that you had a voice?"

"It was not until my freshman year at the University of California, in 1910, that I became aware of the fact that I could sing. I was one of the applicants for admission into the University Glee Club, and the director of the organization, a pupil of King Clark, noticed that I

MUSICAL COURIER

had absolute pitch and an unusual quality of voice. A year later the club decided to make a tour of the United States (covering twenty-five States) and of England, France and Germany. As the organization had no soloist, the director appointed me and gave me vocal lessons for five months before the tour began."

"After returning from abroad, did you then decide to make music your profession?"

"No, not exactly right away, but I immediately began studying with Alfred W. Cogswell, and have been with him ever since, with the exception of two years in Portland, Ore., when I worked by myself. Mr. Cogswell, by the way, is now in New York and has opened a studio here."

"By the time 1913 came I was composing the music for the senior extravaganza and taking the leads in musical comedies at college. I was, in fact, becoming so much interested in music that my parents decided that I must choose between business and art. It happened at the time that Schumann-Heink was giving a concert in San Francisco, and through the courtesy of Alfred Metzger I was given an interview with her. After hearing my voice the famous diva advised me to leave college immediately and to prepare for concert work, which I did. In 1914 I made my debut, and I have been doing concert work ever since."

"Perhaps you were in San Francisco in 1915 at the time of the fair?" queried the writer, and to this he replied:

"I was the only California artist engaged by the Exposition Symphony Orchestra, and was re-engaged in three oratorios."

WAR PREVENTS STUDY WITH JEAN DE RESZKE.

"You say that your entire musical education was acquired in this country. Did you never intend to study abroad?"

"Yes, in 1916," the young singer said in a reminiscent tone, "I had an opportunity to go to France to study with Jean De Reszke. M. De Reszke was willing to make a concession to me so that I could work with him. However, on account of the war, both my family and myself deemed it wiser for me to remain in this country. I have therefore been teaching in Oregon for two years, and preparing myself for my debut here, and for further concert work."

"How do you account for your success in interpretation, for critics seem to be unanimous in the statement that you live your songs?"

"Original interpretation is the aim of art. The artist must make us realize what he feels, portray to us what he sees of beauty. When the artist goes to nature he carries with him certain original conceptions. He creates beauty from nature, enhances the original by the magic of his art. Nature is the foundation of art, as philosophy is the temple of the spirit. The artist finds his inspiration in nature, and his method in philosophy, but his art must be the expression of his inner self. The artist learns what to seek from great literature and finds it ever in nature—he must reveal it to the world. He cannot permit adversity to cloud his vision, nor rob him of his love of beauty. The artist must be happy in his work if he would succeed, for his aim must ever be to please."

Then, in conclusion, he added:

"To the artist it is necessary to be strong and well, for his voice depends much upon his physical condition. I have always taken advantage of outdoor exercise and various sports, for I feel that the strengthening of the



CULPRIT MUSICIANS!

The above snapshot was taken at the Lockport Festival and shows from left to right: Frederick W. Vanderpool, composer of "Values" and numerous other successful songs; Minnie Carey-Stine, contralto; Joseph Priaulx, of Ditson's; Nanine Joseph; Blanche De Costa, soprano, and Charlotte Babcock, whose booking office is located in New York. All are enjoying some stolen peaches.

body is as necessary a part of the development of the voice as vocal exercise. This gives one control of the muscles actually brought into play in singing, and, provided they are not used rigidly, they will aid in the necessary relaxation."

Whereupon the interview was at an end, and the writer determined to be present at Aeolian Hall on the evening of Monday, October 13, and help to give the young baritone the reception that he assuredly deserves. G. N.

To Mr. and Mrs. J. C. Dickson—a Son

John Colville Dickson, Jr., arrived at the Pittsburgh home of Mr. and Mrs. John Colville Dickson on Sunday, September 14.

Sunny: "I only play and sing for my own amusement." Cloudy: "You couldn't play or sing for the amusement of anybody else."

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HUBERT LINSCOTT

CHICAGO OPERA TO PRODUCE NEW ONE ACT FRENCH WORK

"L'Heure Espagnole" Listed Among This Season's Novelties—Musical Notes

Chicago, Ill., September 27, 1919.—The Chicago Opera Association has added a one-act French opera to its list of interesting novelties for the coming season. Maestro Campanini has wired that he will present "L'Heure Espagnole" ("The Spanish Hour") a one-act that was produced with great success at the Opera Comique on May 19, 1911, and was performed with tremendous eclat at Covent Garden last summer with a cast that included Pauline Donalda, and the fine artist Maguenat. The action lasts hardly more than forty-five minutes. The poem is by Franc-Nohain and the music by Maurice Ravel, the modern French impressionist. The opera takes place at Toledo in the eighteenth century.

GORDON CAMPBELL TAKES UP BUSY SEASON'S DUTIES.

One of the most popular pianist-accompanists in this vicinity, Gordon Campbell, has resumed activities for one of his biggest seasons. He has begun teaching at his Kimball Hall studio and is busy booking engagements with various eminent artists as accompanist. With Frederik Frederiksen, violinist, Mr. Campbell will give several sonata recitals, the first of which will be given for the Kalamazoo (Mich.) Woman's Musical Club on October 27, with the following program: Brahms D minor, Carpenter G major, and Sjögren's E minor sonatas. Negotiations are now under way with other clubs for similar programs.

AMERICAN CONSERVATORY NOTES.

May Doelling will open the series of Saturday afternoon recitals of the American Conservatory, with a piano recital which will take place Saturday, October 4, at Kimball Hall.

A joint recital will be given by John T. Read, bass, and Hugh Porter, organist, Saturday afternoon, October 11, at Kimball Hall.

CHICAGO MUSICAL COLLEGE NOTES.

The weekly concerts of the Chicago Musical College will begin in Ziegfeld Theater, Saturday morning, October 11, at 11 o'clock. Previous to the concert, at

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9:15, Felix Borowski will give the first of a series of lectures on the history of music.

Victor Poland, student of Leon Sametini, has been engaged by Ossip Gabrilowitsch as first violin in the Detroit Symphony Orchestra. Gurle Hause, also studying with Mr. Sametini, has been engaged for a fourteen weeks' tour by the Edison Phonograph Company, and Mildred Brown and Viola Alfond for an extensive chautauqua tour.

Rudolph Reuter, in his recent visit to New York, recorded Borowski's prelude in A flat major and one of Edward Collins' waltzes for the Duo-Art player piano. Mr. Reuter will be heard in a recital in New York, October 31.

Three students of Mrs. O. L. Fox—Olive Lacy, Madeline Reed and Ann Leonard—have just returned from successful concert tours.

MUSICAL NEWS ITEMS.

Lillian T. Johnston remains with the Metropolitan Conservatory of Music, Kimball Hall, thirteenth floor, where she will be found every day.

The American Academy of Music of London, affiliated with the Victoria College of Music, Kimball Hall, opened its academic department on September 17. The opera classes and dramatic art department, headed by Annie S. Hyatt and Mr. and Mrs. Bernhardt J. Kane, gave an opening recital Saturday evening, September 27. A dance and recital under the direction of Mary Rathian Young, Mrs. Anton Darrell and Bert Brown will be given November 1.

JEANNETTE COX.

PRIZE WORKS ATTRACT HUGE AUDIENCE TO BERKSHIRE FESTIVAL

(Continued from page 24.)
reuth gathering, so many prominent artists did one encounter.

The West—San Francisco was represented by Elias Hecht, a member of the Chamber Music Society of that city. Mr. Hecht was one of the genial personalities of the festival and had lots of good stories to tell. He almost got into trouble, however, when he got into conversation with a regular "blue stocking," who told Mr. Hecht that New Englanders prided themselves on the fact that their ancestors landed on Plymouth Rock! The rub came with Mr. Hecht's quick retort: "It's too bad Plymouth Rock didn't land on your ancestors!"

Harold Bauer was heard to remark after he had listened to an extremely modern work at the festival that negro music was all right, but he did not want to listen to French negro music.

Sam Franko had his ideas, too, on certain works. For instance, after listening to the Stravinsky number he was heard to whisper to George Barré, the flutist: "That's not music, it's a circus!"

Harold Bauer was called the "hardest working artist" at the festival. When he wasn't playing he was acting as a sort of master of ceremonies.

Samuel Gardner's memories of the festival turned out to be sweet ones, but they might have been the reverse. On Thursday night, in front of the Wendell Hotel, in the heavy rain, he was hit by an automobile and knocked down. Fortunately, he escaped with only a bruised hip and a mud covered overcoat and suit, which the "little tailor" at the corner fixed up for him by 6:30 the next morning. "Sam" forgot his mishap when he learned that the San Francisco Chamber Music Society is to perform his quartet this season.

Rubin Goldmark's sense of humor was much in play. When some one asked him why he didn't marry, he exclaimed: "And live in the Bronx and teach?"

All festivals have their pests! The "autograph fiend"—a kittenish maiden of some fifty winters—had everything her own way and did quite some business of collecting them until she forgot to put on her "lorgnettes" and rushed up to Dr. Baruch and gushed: "Oh, Mr. Baily, would you honor my book—?" But she got no further, for Dr. Baruch disillusioned her!

Musicians seem to have established themselves as being "sons and daughters of poverty," at least, with the

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October 2, 1919

LEGINSKA ON THE MAPLE-WOOD (N. H.) GOLF LINKS.

The celebrated little pianist, who will not be heard on the concert stage this season, having decided to take a season off



for teaching and composing, is shown here pursuing her favorite sport on the famous golf course of the White Mountains. (2) Getting ready for a good, long drive and (1) finishing.

"woman in room 313," who was heard to remark to the hallboy: "Six dollars a day for this tiny room is awful! And you say there are none cheaper? Heavens, how do those musicians manage to pay it?"

It was not difficult to pick out the attractive and young representatives of the musical profession. Among these were Victoria and Nathalie Boshko, Russian pianist and violinist; Florence Nash, pianist, and Kemp Stillings, violinist, and one or two others.

Elias Hecht thought it was a shame they didn't have Brahms bow on Friday after his trio because Sowerby and Mason did!

One of the most distinguished visitors at the festival was Scalero, the Italian composer, who expressed himself as being charmed with America.

Ugo Ara, the viola player of the Flonzaley Quartet, played at his first concert on Friday since the war, during which he did such beneficial work in Italy as a member of the Y. M. C. A.

Pittsfield is also seeing something of strikes. A street car hasn't been run since early in August, but that didn't hinder the transportation of the guests to and from the hotels. Large auto buses ran regularly every half hour. In fact, everything had been arranged previously to make the second Berkshire Chamber Music Festival the memorable success it was.

J. V.

"Roly-Boly Eyes" a Broadway Hit

"Roly-Boly Eyes," the new three act musical comedy by Eddy Brown and Louis Gruenberg, lyrics by Edgar Allan Wolff, has evidently come to New York to stay awhile. It is a clever piece of work musically, and, while the book lacks much of needed material for a Broadway production, the Eddy Brown-Gruenberg combination has already made it a favorite. Eddie Leonard, the star, will always attract, and with little Queenie Smith, formerly toe dancer at the Metropolitan Opera, in the principal female role, it is worth seeing.

One of the best musical numbers is "Your Voice I Hear," which is unusually attractive. "Old Fashioned Flowers," "That Minstrel Man" and "Just a Girl, Just a Boy," are also good.

Pierre Key Leaves New York World

Pierre Key, the well known musical critic of the New York World, has left that important post in order to devote himself to musical reviewing of an even larger scope. His services have been subscribed for by a syndicate of newspapers all over the country, and he will write a weekly New York musical news letter which is sure to reach several million readers. No one is better fitted than Mr. Key to carry out such national work fairly, competently and interestingly.

OBITUARY

Adelina Patti Dead

Just as the MUSICAL COURIER goes to press the cabled news is received of the death of Adelina Patti at her castle, Craig-y-Nos (Wales), on September 27. It is too late for an extended obituary, but editorial reference to the sad event will be found on another page of this issue.

Elvira Trevisan

Elvira Trevisan (née Tacco), wife of Vittorio Trevisan, the widely known artist of the Chicago Opera Association, passed away at her home in San Marino, Italy, last week. She is survived by her husband and two daughters, Olga, sixteen, and Tina, thirteen.



A VISIBLE PROOF OF LOVE AMONG ARTISTS.
Harriet McConnell, contralto, and Mana-Zucca snapped during a rehearsal at the New York Stadium.

BETWEEN TWO PILGRIMAGES

(Continued from page 10.)

will represent the culminating point of the musical life of the United States. While in Europe, suffering, privations and sorrow seem to have produced a sort of morbid reaction and generated a mad thirst for superficial amusements and gross pleasures, it seems that this country, delivered from the nightmare of war and still in full possession of all her extraordinary resources, will go through a period of intellectual and spiritual development never before experienced. To be able to contribute, even in the smallest degree, to such a development, is a privilege which my colleagues and I appreciate in all its magnitude, and which will sustain and stimulate us in our efforts toward ideals always higher and always purer.

A.

London Orchestra Plays Grainger Works

During the twenty-fifth season of Sir Henry Wood's Queen's Hall promenade concerts held in London, Eng., from August 16 to October 25, 1919, Percy Grainger's compositions figured largely on the programs. He was represented with the second largest number of works by English speaking composers which were performed and ranked third among composers of the world. Elgar's works were given in greatest number. Sir Henry Wood offered the following Grainger compositions for full orchestra: On August 21, "Irish Reel," "Molly on the Shore," August 23, "Clog Dance," "Handel in the Strand"; August 30, "Irish Tune from County Derry," "Shepherd's Hey," October 2, "Clog Dance," "Handel in the Strand," and on October 4, "Mock Morris," for string orchestra. During the entire season Sir Henry Wood has devoted Mondays to the rendition of Wagner programs, with the exception of two numbers.

"The Joyful Home-Coming," a new work by Balfour Gardiner (dedicated to Percy Grainger), was performed on August 16 at the promenade concerts and met with great success, being redemanded.

At the Pershing welcome concert held on the Mall in Central Park, New York, on September 10, the Symphony Society of New York performed Grainger's "Molly on the Shore" and "Shepherd's Hey."

Sonya Feinberg Arrives for Malkin School

Sonya Feinberg arrived direct from France on September 22, following what was to her a wonderful trip, to take up work at the Malkin School of Music, where she will teach the piano. She is a virtuoso of the very first rank, a worthy addition to the group of virtuosos making up the faculty at the Malkin school. Besides that, a handsome personality is coupled with a characteristic French style, and on the occasion of her appearance in piano recital at Aeolian Hall she should make a deep impression. Chopin and Debussy music have become her recognized specialty, besides others of the modern school. Concert work and teaching will consume all her time.

Magdeleine Brard Has Many Orchestral Dates

Magdeleine Brard has been engaged to play with the Boston Symphony Orchestra in Cambridge on next April 22. She will also be the soloist on three occasions with the New York Symphony Orchestra, playing in Wilmington, Delaware, on October 27; Harrisburg, Pa., on October 31, and in Scranton, Pa., on November 24. On January 11 she will be soloist with the Cleveland Symphony Orchestra in Cleveland, and on February 22 she will play with the Baltimore Symphony Orchestra in Baltimore.

Patterson and Stanley at Sheepshead Bay

Monday, September 15, was the last of the ten days' Police Camp Fires at the Speedway, Sheepshead Bay, L. I., N. Y. Through the courtesy of R. E. Johnston, excellent music was furnished by Idelle Patterson, soprano, and James Stanley, bass. The Police Glee Club and the Police Band also furnished numbers. Among the speakers of the evening were Police Commissioner Enright, Mayor Hylan, Special Deputy Police Commissioner John M. Shaw, Judge Kernochan and Gen. George A. Wingate.

MUSICAL COURIER

A. Russ Patterson Chats on Voice Teaching

A. Russ Patterson, the well known New York vocal teacher, whose method of voice production has proven so thorough and beneficial, says the development of the voice is an exact science and that it is a proven fact that "the normal tone of the voice can be produced only when a perfectly balanced muscular action has been attained."

In a recent chat with a *Musical Courier* representative, Mr. Patterson said:

"It has been the common experience of innumerable students to find, after spending much time and money, that there is something wrong or unsatisfactory, which no one has been able to correct or explain. The old Italian masters, with their keen appreciation of the beautiful, brought the art of singing to a high state of development, but their lack of accurate knowledge regarding the vocal mechanism left nothing tangible upon which their successors could work. The scientific method of voice training rejects utterly the methods heretofore in general use, which are based upon imitation, blind adherence to tradition and fanciful theories.

"There is a cause for every effect, and an accurate and thorough knowledge of the structure of the vocal organs enables me to analyze the pupil's voice, discover all the weaknesses which may exist and the incorrect methods of production which may have become habitual. My method of teaching consists of a common sense application of established truths which have proven unassailable and absolutely uniting in the achievement of the highest results.

"The correct use of the breath in the emission of tone is one of the fundamental principles of voice development. Much has been written and said on this subject, but when scientifically understood and explained, it becomes a very simple matter. The importance of correct diction in singing cannot be over emphasized, as it is a most necessary factor in proper tone emission.

"Several years ago I had the good fortune to become associated with R. Thomas Steele, an earnest thinker and a man who spent the greater part of his life in scientific investigation into voice development. The knowledge gained from him, supplemented by years of independent research and combined with a thorough musical education, a long association with well known teachers and singers both here and abroad, has enabled me to perfect a method which, if conscientiously pursued, will result in a perfect tone production."

Oratorio Society Festival Features

A feature of the great festival of the New York Oratorio Society next April will be a Rachmaninoff evening in honor of the Russian composer and pianist. Mr. Rachmaninoff will play one of his own concertos accompanied by the New York Symphony Orchestra, Walter Damrosch conducting, and will himself conduct two large choral and symphonic works of his own composition, one of which will have its first hearing in America. The performance

of Mendelssohn's "Elijah" will be another feature of the festival, and the soloists already engaged include Frieda Hempel, Emma Roberts, Morgan Kingston and Fred Patterson. Special attractions will be the performance of Brahms' double concerto by Jascha Heifetz and Pablo Casals, and Luisa Tetrazzini as the soloist of the concluding concert.

Alabama Federation Favors Progressive Series

No organization is working more heartily for the advancement of music in this country than the National Federation of Women's Clubs, and the following endorsement gives special pleasure to the Art Publication Society:

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It at last places the music teacher on the proper basis. It also gives the parents of the child taking lessons a guarantee that their money and the child's time are being well expended.

I am taking the examinations along with other teachers that I may gain the benefit of your up to date methods. I especially commend your simple yet thorough plan for teaching harmony. It has been a great satisfaction to refresh my fading memory on many interesting points.

As president of the Alabama Federation of Music Clubs I am bringing your plan of credits in the public schools before the music clubs of the State as a matter of educational importance, and hope ere long to have their recommendation adopted as the statewide standard.

Cordially yours,
(Signed) KATE GARDNER HAGAN,
President Alabama Federation of Women's Clubs.

Victor Harris Back in Town

Victor Harris, the well known teacher of singing, after passing a pleasant summer at his home at Easthampton, Long Island, returned to New York and resumed teaching on Monday, September 29, at his studio, 140 West Fifty-seventh street.

New Scott Song Wins Immediate Favor

A recent sacred song by John Prindle Scott, "Depart from Me, Ye Cursed," is meeting with exceptional success, although issued but a few weeks. It is of a strongly dramatic nature and is a fitting companion song to Mr. Scott's widely sung "Come, Ye Blessed."

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GOTHAM GOSSIP

Cornelius Rybner, Private Teacher and Recitalist
Frances De V. Ball a Leschetizky Specialist—John
Adam Hugo's Season—Clifford Demarest Mourns
Loss of Organ—Bogert's Manifold Activities—
Music of "The Better 'Ole"—Rasely, Gunther
and De Gregorio in "Chu Chin Chow"—The
Shonts Funeral—Florence E. Gale An-
nouncement—Helen Wolverton a Capa-
ble Accompanist—Violinist Quintano's
Ocean Grove Success—Axman's
Newark Notices

Dr. Cornelius Rybner, after fifteen years' connection with Columbia University, succeeding the lamented Edward MacDowell, has taken up private teaching of piano, composition, and the giving of recitals. Dr. Rybner's attainments are of the most scholarly character. His compositions and the works of many of his pupils have been frequently performed by prominent artists, and there is no more dignified or highly respected personality in the musical art than he. His activities have heretofore been centered on the duties of dean of the Department of Music at Columbia, but the general public will hereafter find his services invaluable. Dagmar De C. Rybner, his daughter, has also made a reputation as pianist and composer, having appeared as soloist at Metropolitan Opera House Sunday concerts, and her songs have been sung by prominent artists. They return this week from a stay of three months at Onteora Park, Tannersville, Catskill Mountains.

FRANCES DE V. BALL A LESCHETIZKY SPECIALIST.

Frances De V. Ball, formerly of Albany, now devotes all her time to her classes in piano, playing in New York and Brooklyn. Miss Ball some years ago played frequently at various meetings of the New York State Music Teachers' Association, and was much admired for her clean cut and musically playing. She is an authorized exponent of the Leschetizky method, a method which is still largely in demand. Miss Ball gives frequent pupils' recitals at her artistic studio at West Twenty-second street, New York.

JOHN ADAM HUGO'S SEASON.

John Adam Hugo, whose opera, "The Temple Dancer," made a distinct impression when produced at the Metropolitan Opera House last winter, started his winter's work October 1 at his new studio, 174 Madison avenue, New York. He has many piano and harmony pupils, notwithstanding which he devotes much time to composition. Mme. Sundelius sang the romance from "The Temple Dancer," and Miss McE. B. Scott sang "The Swan," at the recent Lockport Convention. At the closing concert given by Mme. Von Klenner's pupils at Point Chautauqua, Mrs. O. J. See sang Hugo's "Spring Flowers," "The Swan," and "A Dream." Many of the artists prominent in public life expect to sing his songs. As he himself said, "Everything looks good for the coming season."

CLIFFORD DEMAREST MOURNS LOSS OF ORGAN.

A mass of ruins, completely gutted, is the People's Church, on Thirty-fourth street and Park avenue, New York, since September 11, when, at 3 o'clock in the afternoon, a fire started in the beautiful organ, and in ten minutes had spread completely through the edifice. The place is a sorry looking mess, and Clifford Demarest and his choir are out of their usual haunts for some time to come. The congregation is worshipping at All Saints' Church, Fourth avenue and Twentieth street. The courteous sexton showed the present writer a mass of choir music entirely untouched by the fire, having been locked up in a cabinet made of wood which did not easily ignite. All of the handsome memorial windows of stained glass have been ruined, and hardly a pipe is left in the \$15,000 organ. Last Sunday Rev. Dr. Holmes preached on the subject, "Though ye be touched by fire, yet shall ye not be consumed."

BOGERT'S MANIFOLD ACTIVITIES.

Following a summer in Maine, Walter Bogert has resumed teaching at his studio, 130 Claremont avenue. In order to reach the many prominent visitors from different sections of the country while at Kennebunkport, he gave two private recitals, one of seventeen songs by American and English composers; the other, twenty-seven folksongs of Ireland, Scotland, England, France, Greece, Russia and Hungary. Like Georg Henschel, with whom he studied, Mr. Bogert gave both programs without a note of music before him, playing his own accompaniments. All songs were given in English, except those of France, Russia and Greece, which were sung in the original languages.

American and English composers were represented by MacDowell, Chadwick, Salter, Homer, Coombs, Branscombe, Fay Foster, Rogers, Woodman, Sanderson and Dix. Altogether, Mr. Bogert has (exclusive of German) about seventy-five songs, which he is giving in this manner. He has been engaged by Miss Chittenden to give two recitals at the American Institute of Applied Music,

and has accepted the editorship of the voice department of The Etude for August, 1920. September 25 he went to Pittsfield to attend the chamber music festival given by Mrs. Coolidge.

In his teaching, he emphasizes that when the voice is used correctly and without interference "throat fatigue" and "hoarseness" do not result, and that the "forward tone" and clear enunciation depend largely on strong breath support and a forward position of the tongue.

MUSIC OF 'THE BETTER 'OLE.'

Ivan Rudisill is the musical conductor of a very capable orchestra at the Booth Theater, where that laughable sketch, "The Better 'Ole," is now in its second year. The Coburns and others who give musical sketches do good work, and Mr. Rudisill conducts every number with emotional warmth.

RASELY, GUNTHER, DE GREGORIO IN "CHU CHIN CHOW."

George Rasely, Helen Gunther and Felice De Gregorio (the last named is a pupil of Klibansky) do some excellent singing in "Chu Chin Chow," that fantastic production which is to be succeeded in November by "Aphrodite," with a company of 300 people, at the Century Theater. Mr. Gregorio sings and enunciates most distinctly, making a special effect with a long sustained C. Indeed, it is astonishing how he makes this effect; because it is done with such simplicity, it sounds as if anyone could do it.

THE SHONTZ FUNERAL.

People generally are acquainted with the signature and know something of the vigorous personality of the late Theodore P. Shontz, who built and became president of

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the New York Railways. His funeral, September 23, at the Brick Presbyterian Church, was a dignified and solemn event, in which music played an important part under the direction of Dr. Clarence Dickinson. He played Chopin's "Funeral March" preceding the service and the "Dead March" from "Saul" at the close, with simple dignity. The solo quartet of the church, consisting of Inez Barbour, Rose Bryant, Lambert Murphy and Fred Patton, sang four hymns, and many prominent personages were in the mourning procession. Just at 4 o'clock, as the church bell tolled, all the wheels of all the transportation lines of New York City stopped. Gorgeous was the display of flowers. Mr. Shontz is said to have been an ardent music lover.

FLORENCE E. GALE ANNOUNCEMENT.

Florence E. Gale, formerly a pupil during two periods of the late Theodor Leschetizky, from whom she received a testimonial letter, resumed her piano instruction of his method at her new residence studio October 7. Miss Gale will introduce her new system of rhythmic drill and ear training for children and the more advanced pupils, recommending superior teachers for the study of harmony and ensemble playing, both in private and in class lessons.

Miss Gale will give an explanatory lecture of the "Leschetizky Method," together with a demonstrative piano recital, for which she is prepared to receive engagements.

HELEN WOLVERTON A CAPABLE ACCOMPANIST.

Helen Wolverton, coming to New York from the central part of the State a few years ago, at once sprang into

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INDEPENDENCE DAY CELEBRATED AT LONG BEACH.

The above snapshot was taken with a camera picked up as a souvenir in Germany by James Stanley, the bass, who served ten months abroad. Standing from left to right: Mrs. R. E. Johnson, Grace Strong, Idelle Patterson (soprano), Walter Drennen (director of the Orlando, Fla., festival, which takes place from February 12 to 16, inclusive, and for which Miss Patterson and Mr. Stanley are both engaged), Mrs. Frank Freeman, R. E. Johnston (the concert manager), Mrs. James Stanley, A. Russ Patterson (vocal teacher). Sitting, from left to right: Lulu G. Breid (associated with R. E. Johnston), L. Dale and James Stanley, bass.

prominence as a capable accompanist and coach, and has been increasingly busy and correspondingly successful in this specialty. She plays for coaching purposes for many of the leading singers and instrumentalists of the day, and is invariably the accompanist at all recitals given at the New York School of Music and Arts, Ralfe Leech Stern, founder and director.

VIOLINIST QUINTANO'S OCEAN GROVE SUCCESS.

Giacomo Quintano is director of the Quintano Music Institute, where instruction is given in violin, cello, piano, voice, harmony, composition, etc. He spent the summer at Allenhurst, N. J., and gave a concert at Ocean Grove, which brought him much success. This is an annual event.

AXMAN'S NEWARK NOTICES.

Gladys Axman, specially engaged for the production of "Aida" to sing the title role in Newark, September 21, won two notices worth reading:

One was immediately, after the opening of the act, impressed by Signor Gatti's choice of Gladys Axman for his coming season a' la Metropolitan.—Newark Ledger.

In the title role Miss Axman disclosed a clear, fresh and finely musical soprano, so well schooled that her singing of the two arias was admirable in the ease and finish of vocalization. In the big ensemble at the end of the triumphal procession her voice rang strikingly above the torrent of tone.—Newark Evening News.

FICKENSCHER COMPOSES EXCELLENT CANTATA.

Arthur Fickenscher, composer of much beautiful music, recently played for a private audience an excerpt from his cantata, in which the full modern orchestra and a soprano soloist are employed. Richard Hageman is interested in this excellent work, and it will doubtless be heard the coming season. Helene Kanders, the opera and concert soprano, was Mr. Fickenscher's pupil in Europe and continues to study with him here, which is a high commendation.

NITKE WRITES SUCCESSFUL SONG.

Morris Nitke, the well known violinist, whose sweet tone and musical temperament brought him an engagement with the well known Barrymore Company, is the composer of a song sung in the course of the play by the star. This has brought Mr. Nitke considerable renown and dollars, and should encourage that talented young composer to increased effort.

Y. M. C. A. Singers Back from France

Elise Hasbrouck and Lucy Lee Call returned from France on September 4, after several months of service as Y. M. C. A. entertainers with the Army of Occupation and in other parts of France. Miss Hasbrouck went to her home at Kingston, N. Y., where she will shortly be heard in a song recital. Miss Call has accepted a position as teacher in the vocal department of the Rochester Institute of Musical Art.

Anderson Artists for Halifax Festival

Marguerite Ringo, soprano; Lila Robeson, contralto; Robert Quait, tenor, and Fred Patton, bass-baritone, have been engaged to sing in Halifax on January 26, 27 and 28 with the Philharmonic Society. This quartet will also make a tour through the Quebec Provinces and northern New England.

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"EUROPE IS NO PLACE FOR AMERICANS AT THE PRESENT TIME," SAYS FRANCES ALDA

Prima Donna, Back in New York After Three Interesting Months in Paris, London and Venice, Tells of Conditions Existing There

Some people take longer to settle down to work after a period of summer relaxation and idleness than others. But anyone who is of the impression that Frances Alda cannot acclimate herself to conditions when she wants to is sadly mistaken. Scarcely a week back from Europe, where she spent three interesting months, Mme. Alda was found one morning by a MUSICAL COURIER representative in her handsome New York apartment in the midst of a busy morning. Even though it really happened to be about noon, she had already put in several hours' work on Henry Hadley's new opera, "Cleopatra's Night," the title role of which she is to create at the Metropolitan this December.

"I am very much interested in this opera," Mme. Alda volunteered, "and the music is lovely. You know, much of it was written for my voice."

"Is that the only new opera in which you will appear?"

"For this season, yes! I shall, however, sing 'Marouf' again—"

"An opera, by the way, which you seem to enjoy."

"What impressed you most on the other side?"

"Let me see," she reflected while she toyed with her pearls, "I think it was the Peace Day parade on July 14 in Paris. The Americans had the biggest success! I have never heard such yelling as greeted our boys on all sides. Then the following week I happened to be in London and witnessed the celebration there."

"Paris is very gay but London—very sad. On Peace Night I dined at the Ritz, and the gaiety was forced. It will take at least four or five years, I should think, for conditions to become normal. Rents are just more than double. As for clothes! In Paris you can't get shoes, stockings, gloves, and such articles for several months, and then at exorbitant prices. People in France, after several years in the trenches, are quite demoralized and don't want to work. In fact, they really don't seem to care about anything. Europe, at the present time, is no place for Americans to go unless to see the devastated regions. I shall not forget my trip to Soissons, where we explored the Hindenburg line of dugouts. Imagine!



(Center) Mme. Alda coming out of a German dugout on the Hindenburg line, near Soissons. (Left) The prima donna on the beach at Lido-Venice. (Right) Mme. Alda, Margaret Evans (her secretary) and a friend on board *La France*, returning from Europe.

"Very much," she replied with emphasis. "Then I shall do 'Bohème,' 'Manon,' and the same things I have always sung."

"What about your concerts?"

"Before the opera, inside of a month, I think it is, I shall have to fill twenty-two concert engagements which my manager, Charles Wagner, has booked for me. In all, so far this season, he has definitely settled seventy-five appearances in concert for me. It is a tremendous list, isn't it? And there will, in all probability, be more."

"You will give a New York recital?"

"Yes, in January."

All the time Mme. Alda was being questioned she stood before the fireplace, a strikingly attractive figure in a black gown, relieved by a huge string of pearls which hung about her neck and matched several more on her finger. She looks delightfully fit for the strenuous time that is before her.

"You must have had an exciting summer over in the war zone?" continued the writer.

"It was wonderful. I had three months divided between Paris, London and Venice."

They had iron ceilings, plastered walls, and all the comforts of home, even to bathtubs! I have never seen anything like them. What a comparison to those our boys endured—mud and water! You see, the Germans lived in them for two and a half years while they bombarded that little town of Soissons, and the most amazing thing to me is how they never reached Paris. I have spoken to many officers, and they all have different ideas and reasons about it. The most general, however, seems to be that the Germans got ahead of their food supplies."

"How about opera abroad?"

"I have never heard anything like it. There, too, was another case of demoralization."

"Where?"

"In Paris and in London," Mme. Alda replied, adding, "but that's all I am going to tell you," she said, with a twinkle, and yet with the air of a modern business woman, "because I have several people waiting to see me."

And she had—three curious women friends, who were equally as anxious to hear her tales and description of the trip "over there" as the departing writer had been.

J. V.

A Philharmonic Course for Santa Monica

Arne Nordskog, a tenor of Santa Monica, Cal., is responsible for the project of having a Philharmonic Course in that city and he has gone so far as to make arrangements with L. E. Behymer, the Los Angeles impresario, to bring a number of well known artists to that city for the season of 1919-20. Mr. Nordskog has secured the cooperation of the civic bodies and everyone seems to be desirous of putting Santa Monica on the map musically. The annexation of this Californian city will mark the opening of a new field previously unvisited by any Eastern musicians. The Santa Monica Bay Woman's Club has declared its willingness to co-operate with the other city clubs in order to make the course a big success. If the present plans work out all right, Merle Alcock, the well known contralto, will open the series some time in October. It is expected that the series will present the same artists that appear in the Philharmonic Course of Los Angeles.

Tschaikowsky's "1812" Overture at Rialto

Tschaikowsky's overture, "1812," conducted by Hugo Riesenfeld and Nat W. Finston, will be the principal feature of the musical program at the Rialto Theater this week. The soloists will be Emanuel List, who will sing Vulcan's song from "Philemon and Baucis," and Anne Rosner, who will be heard in Nedda's aria from "I Pagliacci." The organ solo, played by Arthur Depew, will be Theodore Dubois' "Allegro con Spirito."

At the Rivoli Theater the orchestra, under the direction of Erno Rapee and Joseph Littau, will play the

overture to Wagner's "Rienzi." Martin Brefel and Edoardo Albano will sing the duet from "Martha" and Firmin Swinnen will play Emile Giraud's "Fanfare" as an organ solo.

Emma Roberts to Make St. Louis Debut

Emma Roberts will make her initial appearance in St. Louis on December 15, when she will give a recital in the Hotel Statler ballroom in Elizabeth Cuemy's series of afternoon musicales. Another engagement booked for Miss Roberts by Daniel Mayer is for a recital in Middletown, N. Y., in November, in a series to be given by the High School Glee Club.

Torpadi in Opera in Chicago

Greta Torpadi will be the prima donna with the Swedish National Opera Company at the Chicago Auditorium, when two performances are to be given of a Swedish opera, "Varmelendingarna." The date of the premiere is October 5.

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GIUSEPPE BAMBOSCHEK, Assistant Conductor Metropolitan Opera Company, Will Direct and Coach Operatic Repertoire

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Erb Again Engaged for Lockport Festival

After four enjoyable weeks with his family at Massillon, Ohio, J. Warren Erb went to Lockport to fill his second engagement as guest accompanist for the National American Music Festival. During a busy week he played accompaniments for many well known artists, including Cecil Burleigh, Gaylord Yost, Lucile Stevenson, Kathleen



J. WARREN ERB,

Conductor, song coach and accompanist, snapped during his recent vacation at Massillon, Ohio.

Howard, Marie Sidenius Zendt, Edna De Lima, Lila Robeson, Melvina Passmore, Frederica Gerhardt Downing, Marguerite Potter, Edna Indermaur, Marie Condé, Mable Corlew Smith, Marguerite Ringo and Sara Lemer.

Mr. Erb has now returned to New York to resume his work as conductor of the Oratorio Society, the New York City Christian Science Institute (272 voices) and to reopen his considerably enlarged studio at 220 Madison avenue. In connection with his work as song coach and accompanist, Mr. Erb is devoting special attention this season to program building and has secured much interesting material from his research work in vocal literature.

Mr. Erb has again been re-engaged as guest accompanist for 1920 at the Lockport festival.

Arthur Shattuck Off for Europe

Arthur Shattuck will sail for England and France on October 4, to be gone a year. On his return he will, as heretofore, be under the management of Margaret Rice.

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MUSICAL COURIER

Two Samoiloff Pupils Score Success

Vivien Holt and Jean Barondess scored a fine success when they appeared before an audience of several thousand people at the Stadium concerts of August 8 and 9. Their singing of arias and songs brought them enthusiasm.



Photo by Campbell Studios

VIVIEN HOLT.

tic recalls, with many compliments from Conductor Volpe and the critics present. This was well justified, for they have brilliant voices, under superior control, and a manner and stage presence which win audiences from the out-



JEAN BARONDESS.

set. Mr. Samoiloff has resumed the season's work in his enlarged studios in Carnegie Hall. Beside the photographs of the two pupils, herewith is presented a vivid profile (the original is a life size crayon) of their teacher, Lazar



Drawing by S. Ressalimo

LAZAR S. SAMOILOFF,
Voice Specialist.

S. Samoiloff, by the artist, Ressalimo. Tarasova, who opened the concert season at Carnegie Hall, New York, with a brilliantly successful concert a fortnight ago, is solely a Samoiloff pupil.

MUSICAL COURIER READERS

Support the American Composer,

Says the A. C. F. S.

Yonkers, N. Y., September 13, 1919.

To the Musical Courier: Upon reading a recent editorial of yours, in which you indicated your opposition to the movement represented by the American Composers' Fund Society and in which you cited Charles W. Cadman as an example of what has already been done under present conditions, I took the liberty of writing to Mr. Cadman to see how he felt about the matter.

As you know, our position is this: The American composer of meritorious light music is able to make a very nice living entirely by means of composition; the American composer of art music cannot even make a living wage by his pen. We, therefore, propose to pay the American composer of serious music for his work, when such is declared meritorious by competent judges. We believe that in this way only—by enabling a man or woman to make a profession of the writing of art music—will it be likely that the great American composer will finally be produced.

Now Mr. Cadman kindly wrote me in reply, saying that although he felt that your article was well meant and kindly and that some of the points you made were good, he felt also that most of my arguments were well taken. He says also that our movement has his "interest and hearty support" and shows he is in earnest by enclosing dues and application for membership in our society.

It may interest you to know that although we have only just begun to scratch the musical surface, as it were, and have not yet made any comprehensive effort to sound out musical opinion, we have already received enthusiastic endorsement from such prominent musical people as Percy Grainger, Cornelius Rybner, Daniel G. Mason, William Carl, Henry Gilbert, Adam Hugo, Gustav Saenger, Reginald R. Sweet, Gustav Becker, Otto H. Kahn, Henry Hadley, Ernest Bloch and many others. As conditions are now, the American composer who devotes himself entirely to serious work is doomed, as Mr. Cadman truly says, to "starve most artistically in a garret." Your suggestion in last week's *Musical Courier* that it would have been wise for Andrew Carnegie, instead of giving his bequests of \$5,000 a year to those who were already well blessed with the goods of this world, to have given them instead to creative artists with high ideals, is thoroughly in line with our movement.

With best wishes, I remain, sincerely yours,

(Signed) ROBERT W. WILKES.

Prokofieff's Recital on October 12

Serge Prokofieff's first recital of the season, to be given at Aeolian Hall on Sunday afternoon, October 12, will reveal the gifted Russian pianist-composer as an interpreter of Bach and Beethoven. He will have only one group of his own compositions on the program. Work on Mr. Prokofieff's new opera, "The Love of the Three Oranges," which the Chicago Opera Association is to produce this season, is now practically completed.

Rosen to Play Own "Romanze"

Max Rosen will be heard at the first Saturday afternoon Carnegie Hall recital of the season when he plays there on October 11. He will introduce on this program a new composition of his own entitled "Romanze," which he composed this summer. He will play for his principal number the Ernst concerto in F sharp minor.

Mme. Katherine Morreale

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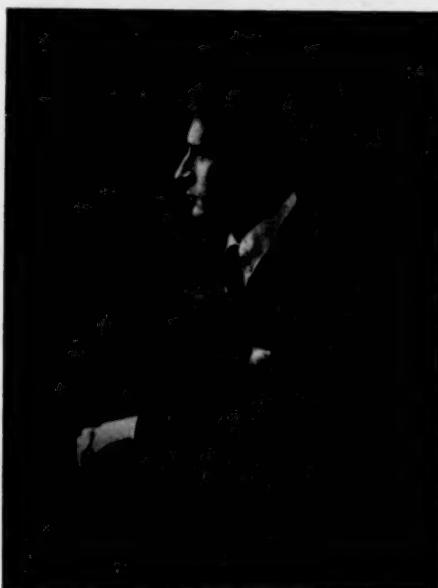
Brilliant Season Ahead of Grainger

Upon his return to the concert stage after nearly two years' service in the United States Army, Percy Grainger has ahead of him the most brilliant season he has yet enjoyed in this country.

Even thus early he is booked for over twenty appearances with the leading orchestras of the East and Middle West, nine of the concerts being with the New York Philharmonic Orchestra and six with the New York Symphony Orchestra. In April he will again visit the Pacific Coast, after an extended tour in Canada.

Several of Grainger's latest orchestral compositions figure largely in the programs of the leading symphony orchestras of this country. His most ambitious work, "The Warriors: Music to an Imaginary Ballet," will be given twice by Conductor Stock and the Chicago Symphony Orchestra in December, 1919, and twice in New York by Conductor Stransky and the New York Philharmonic Orchestra in January, 1920, the composer playing the piano part contained in the score on all four occasions. Walter Damrosch will give the first performance of Grainger's children's march, "Over the Hills and Far Away," for piano, wind and percussion instruments, at a concert of the New York Symphony Orchestra in November next. Grainger himself playing the piano part. While fulfilling two engagements with the Minneapolis Symphony Orchestra in February, 1920, the young composer-pianist will both play in and conduct three of his orchestral compositions in Minneapolis and St. Paul.

Other of Grainger's orchestral, choral and chamber works have very recently been given in South Africa, Denmark, and Constantinople, while the programs of Sir



PERCY GRAINGER,
Pianist-composer.

Henry Wood's London "Promenade" concerts reveal that the Grainger numbers are still holding their own in those most popular of concerts. During the pending season Grainger will include many modern and little known works in his recital programs, such as Cyril Scott's gigantic piano sonata, op. 66, a group of pieces by Balfour Gardiner (one of the most brilliant of England's younger composers), and a number of American works by John Alden Carpenter, Howard Brockway, R. Nathaniel Dett, Alexander L. Steinert, Daniel Gregory Mason, etc. While in the army as a bandsman, and later as an instructor of band leaders, Percy Grainger had unusual opportunities of studying the possibilities of the modern military band, with the result that several works for this medium from his pen have already appeared, published by G. Schirmer and Carl Fischer. These compositions for military band have enjoyed many performances this summer, notably at the hands of Lieut. John Philip Sousa in Willow Grove and Edwin Franko Goldman in New York.

Pfeiffer Attendance Grows from 12 to 2,200

On September 7, Walter Pfeiffer and his orchestra finished their fourth consecutive summer season at the Casino Auditorium, Wildwood, N. J. The Sunday evening and festival concerts, under the auspices of the Wildwood Civic Club, attracted special attention, the Auditorium always being filled on these occasions. The vocal soloists appearing with the orchestra during the season were Marie Stone Langston, Mary Barrett, Lillian May Ginrich, Emily Stokes Hagar, Kathryn McGinley, Grace Wade, Mabel Addison, Carlo Marzal, Paul Volkmann, George Emes and Frank Conly. The instrumental soloists included Alice Hendee, Herman Martonne, Alexander Zenker, Domenico Bove, Sidney Hamer, August Rodemann and Carl Heinrich, with Mary Hallock appearing in a special piano recital. Walter Pfeiffer, the conductor of the orchestra at Wildwood, has since the inauguration of these concerts won the admiration and praise of all who attended his performances. He started giving the concerts four years ago with a dozen people in an auditorium seating 2,200, and during the past summer, due to his art and energy, there have been capacity audiences on many occasions.

Because of Mr. Pfeiffer's enthusiasm and his original ideas he secured the support of the Board of Trade of Wildwood and the Civic Club. Much praise is due to

MUSICAL COURIER

these corporations, and especially to the music committee of the Board of Trade, consisting of J. Fithian Tatem, Lydia Meech, Philip P. Baker, Heber Crane, G. H. Huppert, Oscar Huebner and M. D. Swisher.

At the last concert, when Mr. Tatem announced that the season closed without a deficit and that the municipal concerts would be continued next year with a larger orchestra under the same leader, the audience gave Mr. Pfeiffer an enthusiastic ovation.

School of Music and Arts Resumes Recitals

Ralfe Leech Sternier may look back with pleasurable feelings on the opening students' recital of the season 1919-20, on September 25, at the New York School of Music and Arts, for in the recollection of the present writer, covering twenty years, no better recital has yet been given at this prosperous institution. Eleven vocal and three piano numbers made up the program, every student singing or playing dignified musical selections from memory. Marion Stavrovsky's dramatic soprano voice made great effect in an Italian aria, with its well sung high B flat, as well as in Meyerbeer's "Roberto" and a love song, the last sung with ardor and style. E. Willis Pritchard played the first movement of Beethoven's "Moonlight" sonata with nice touch and feeling, followed by Eugenia Chadwick, who sang a love song in English with temperamental exuberance. Her handsome personality enhances her singing greatly. Henry Mershon displayed a true bass voice in a Mozart aria and Nessler's "It Was Not So to Be"; he sings with rare feeling in the real basso. Nevin's "The Nightingale" was sung with sweet voice and distinct enunciation by Ruth Rogers, and Katherine Terhune contributed Micaela's aria ("Carmen") very effectively indeed. Her previous attainment as pianist (she is a fine player) helps to make her a better singer, of course. Wilbur Knight played Handel's "Harmonious Blacksmith" and a Chopin study with clean cut virtuosity. A brilliant voice has Marguerite Hatch, singing "Wake Up" in English, and Teresa Shafrazen's coloratura voice was heard in an aria taking her up to high E flat, which is easy for her; the voice is flexible and graceful in emission. Rosie Vivola, a youthful miss, played Chopin's G minor ballade with colorful tone and dramatic effect, and Christine Demarest sang an Italian aria and the "Melba" waltz, with a closing high E



ARTHUR HARTMANN IN A NEW ROLE.

Versatile as he is—being violinist, composer, teacher, litterateur, linguist, scholar—Arthur Hartmann seems to have time nevertheless to devote himself to acquiring new accomplishments. Here he is playing the oboe, an instrument he has been practising assiduously for months at his country home in Houghton, N. Y., and now masters wonderfully well. He says he finds amazing charm and solace in playing the oboe. It will be seen that Hartmann is considerate enough to do his practicing away from his neighbors.

flat, brilliantly. Eva Christian's singing of "Dawn" and "At Dawning" showed her the possessor of an expressive voice, including volume of tone. The audience listened with justified outbursts of applause throughout the evening. Helen Wolverton was, as usual at this school, the ever watchful and sympathetic accompanist. Various parts of the United States were represented by the participants, coming as they do from New York, Ohio, Georgia, Connecticut, New Jersey, Maryland, etc.

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and others to be announced later.

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November 28 December 26 January 30 February 27
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ENRICO CARUSO IDELE PATTISON
MISCHA ELMAN CLAIRE LILLIAN PETELER
GERALDINE FARRAR TITTA RUFFO
ANNA FITZIU ARTHUR RUBINSTEIN
AMELITA GALLI-CURCI ROSITA RENARD
MARY GARDEN ANDRES DE SEGUROLA
LEOPOLD GODOWSKY JAMES STANLEY
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CAROLINA LAZZARI MARY WARFEL
JOHN McCORMACK WINSTON WILKINSON
and others to be announced later.

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OPINIONS OF THE PRESS

Matzenauer Triumphs in Buffalo

The appended glowing press clippings in connection with Margaret Matzenauer's Buffalo appearance on September 16 need no further introduction and tell a complete story of her success there:

Buffalo's musical season was formally opened at Elmwood Music Hall last evening, when the first of the Sidney Burton series of concerts took place, with Margaret Matzenauer, distinguished contralto of the Metropolitan Opera Company, presenting the program, with Emil Polak at the piano.

Mme. Matzenauer, a regal, beautiful figure in flesh colored satin with overdress of crystal and lace, was in splendid voice and gave of her best with glowing opulence of tone color. Her magnificent artistry, in which eloquence of vocal appeal and the delivery of the text are happily united, embellished every number. Her first offering, "Lungi dal Caro Bene," was a fine example of the best in the Italian school of singing and elicited great applause. Her Handel number, "Lusinghi Piu Care," further revealed her skill in sustained phrases and brilliant vocalization, but when it came to the aria from "Le Prophète," "Ah, Mon Fils," she touched a high point in dramatic and vocal presentation and won an ovation for her magnificent offering.

In four Grieg songs, delicate and lovely, as miniatures, she painted each mood with delicate beauty, and, recalled, sang "Annie Laurie," which won another outburst of enthusiasm.

In her French songs her elegance of diction and cultivation of style won further tribute, and her rendition of the aria from "Samson and Delilah" revealed her in the full glory of her histrionic powers, with lusciousness of tone and effective contrasts.—Buffalo Courier, September 17, 1919.

Margaret Matzenauer has not sung in Buffalo since her appearance at the Philharmonic May festival, in which her marvelous work in a performance of Verdi's "Requiem" is still fresh in memory. Last night's concert was her first recital here.

Mme. Matzenauer's voice is a wonderful one, a great and appealing organ so finely schooled that it responds to the singer's every command. So large is its range that the temptation to essay music written for soprano as well as contralto is great, but Mme. Matzenauer is now wisely content to keep within limits of the opulent, gorgeous voice with which nature has endowed her, and to make her strongest appeal through the medium of her luscious, velvety contralto tones. In all these songs, with their beautiful and colored delivery, directed by the most admirable vocal control and artistic intelligence, nothing impressed more deeply than the artist's remarkable purity of diction, no matter what language she used. It was a merit which aroused constant admiration, as did her power to paint and shade every word of her songs. She goes far beyond mere vocalization and enunciates her music with individuality and life. What tones pictures she draw in Grieg's "Summer Night" and in that lovely song by Staub, "L'Heure Delicieuse." Very beautiful, too, was her sustained phrase and bright warmth of tone in the Secchi "Lungi dal Caro Bene." She amazed by the flexibility of her massive voice in the Veracini numbers, with trills and pearly runs like a veritable coloratura soprano.—Buffalo Express, September 17, 1919.

Morrissey's Enunciation "Faultless"

"Famous contralto reveals the beauties of a wonderful voice in splendid concert in City Hall, before magnificient audience," was the way the headline in the Bangor (Me.) Daily News of September 5 referred to the concert which Marie Morrissey gave there on the preceding day. The critic of that journal went on to say:

Bangor extended an old fashioned welcome to Marie Morrissey at her song recital in City Hall on Thursday night. An audience that packed the hall to the doors, composed of musicians, students and lovers of music, tendered the young artist an ovation which will no doubt linger in her mind for many a long day. It was an audience critical to the last degree and demanding the best that could be had, yet so sympathetic and appreciative to the wondrous melody emanating from the talented singer that it is doubtful if even she ever before rose to the wonderful possibilities in her splendid voice as she did in response to the carefully measured and accurately placed applause. . . .

"Love's Pilgrimage," an American song by an American composer, Mr. Reddick, who played the accompaniment, bids fair to become one of the songs that will live and continue to stir the hearts of Americans for many generations. . . .

Miss Morrissey is an American girl, born and educated in New York. She has a wonderful contralto voice, rich, clear and of unequalled carrying power.

Miss Morrissey will not be forgotten. The success of the famous contralto will be watched with the most intense interest by all who heard her song recital in City Hall.

On September 5, the day after Miss Morrissey's appearance in Bangor, the contralto gave a song recital in Westerville, Me., and the Sentinel of September 6 referred to her art as follows:

Miss Morrissey has a rich, deep contralto voice of wonderful melody and sings without conscious effort. Her enunciation is faultless and adds greatly to the pleasure of her audience.

May Stone Wins Unstinted Praise

Herewith are reproduced in part a few of the many splendid press notices received within the past few months by May Stone, opera, concert and oratorio soprano:

May Stone has a wide range and perfect control over her voice.—Herald-Dispatch, Utica, N. Y., August 13.

Miss Stone scores great hit with Sousa's Band.—Evening Tribune, Winnipeg, Can., July 24.

Her flexibility in the florid final passages of the mad scene from "Lucia" evoked a strong display of admiration.—Evening Tribune, Winnipeg, Can., July 25.

May Stone sang "Ah, fors è lui," by Verdi, with brilliant vocalization and dramatic feeling, and as an encore touched the hearts with "Carry Me Back to Old Virginny."—Times-Journal, Fort William, Can., August 5.

Her work won instant popularity.—Saskatoon Liberal, Saskatoon, Can., July 14.

The vocal selections of May Stone were marvels of production.—The Independent, Saskatoon, Can., July 15.

Miss Stone has a most delightfully fresh soprano voice, her lower register being unexpectedly sweet.—Auburn, N. Y., Press, August 15.

"I Am Titania" gave Miss Stone an excellent opportunity to display a remarkable coloratura voice.—Morning Journal, Ottawa, Can., August 8.

She captivated her audience.—Manitoba Free Press, Winnipeg, Can., July 26.

May Mukle "a Particular Favorite"

On September 8 the Onota Quartet, consisting of Gertrude Watson, piano; Walter Stafford, violin; Rebecca Clark, viola, and May Mukle, cellist, was heard in a most interesting concert at Pittsfield, Mass. As a result of the event, the permanent fund of the community chorus has been enriched to the amount of \$200. Miss Mukle not

only appeared as a member of the ensemble, but also delighted the audience with several solos. In commenting on her playing, the Berkshire Eagle said the following:

An enthusiastic reception was accorded May Mukle, who is a particular favorite, and her playing was as ever an inspiration. The first solo was an air by Bach, played with tenderness and pathos. In the "Elfin Dance," by Popper, Miss Mukle carried her audience into a mystic woodland, where elves, sprites and fairies frolic and dance roguishly in the moonlight. This picturesque composition was masterfully executed by this artist, and in response to the insistent demands of the audience she repeated it.

John Hand Praised in Superlatives

John Hand made a truly sensational appearance August 30 at the Tacoma (Wash.) Stadium and roused the audience to such enthusiasm that he sang half a dozen encores, was overwhelmed with applause, and immediately received a return engagement at a high fee. The local newspapers, in describing the triumph of the American tenor, were not chary of superlatives, as the appended extracts testify:

Brilliant tenor wins Stadium crowd with stirring sagas—and to John Hand, tenor soloist, was accorded the most enthusiastic approval of any singer of the summer, the audience cheering and calling wildly after his third encore, "The Lament," from "Pagliacci," until he came back to give "La Donna e Mobile," from "Rigoletto," his big, manly tenor and the selections he sang having completely caught and held the hearts and musical minds of the men and women who heard him.—Tacoma Ledger, August 31, 1919.

Capacity house at final concert—John Hand carried his hearers by storm with his fine tenor, which lost none of its charm of middle tone in either high or low registers. He was at his best in "O Paradiso," Meyerbeer. Irish songs were a favorite with him for encores and with his audience, his "Wild Irish Rose" leaving memories of a sympathetic sweetness that will itself assure him a welcome whenever he returns to the city.—Tacoma Ledger, September 1, 1919.

Audience enthusiastic—John Hand's tenor which made such an instantaneous and marked triumph in the first concert was accorded

JOHN HAND,
American tenor.

an even greater ovation in the second appearance. His rendition of favorite Irish numbers like "When Irish Eyes Are Smiling" and "Wild Irish Rose" brought his Stadium audience almost to their feet in their enthusiastic demands for continued encores.—Tacoma Times, September 1, 1919.

John Hand was at his best and was easily the most popular member of the troupe, winning his way into the hearts of his hearers by the clear tones of his beautiful tenor voice, the sparkle of his bright eyes and his cheery smile.—Tacoma News-Tribune, September 1, 1919.

Sundelius Charms in Fine Program

Accompanying are two examples of the manner in which the press of Milwaukee and St. Louis registered the success in recital there of that splendid soprano of the Metropolitan Opera House—Marie Sundelius:

Mme. Sundelius is a charming young woman with an winsome personality as one could wish. Her voice is sweet and of good range and quality, though with a curious break between the lower and middle registers. She sings with intelligence and taste and realizes in full the value of clean-cut enunciation.—Milwaukee Sentinel, July 1, 1919.

An engaging personality augmented the charm of her art, her work is natural and free from unnecessary affectations, her voice is good and promises much, and the life and spirit of a sympathetic woman breathed through the interpretations of an excellent program. . . . From the group sung in English by the prima donna were Cadman's "Indian Canoe Song" from "Shanewis," a quaint little song; "Oh, No, John, No," so old that the composer is unknown; "Mavourneen," by Lang; Brewer's "The Fairy Pipers" and others, altogether a fascinating group. . . . Her musical training has been received entirely on this side, which says a good deal for the late musical life of America.—St. Louis Republic, July 3.

Singers Interested in Prima Donna

Under the foregoing caption the Newark Star-Eagle printed the following on September 22:

Newark's coterie of singers were particularly interested at the Broad last night in the prima donna, Gladys Axman, who made her debut as Aida. Miss Axman is the latest recruit to the forces of the Metropolitan Opera Company, is American born and American taught, having studied without interruption for several years with the well known singing master, Joseph Regnes, whose studio is at 135 West Eightieth street, New York. Miss Axman's first experience was in Mr. Regnes' opera class some five years ago. Since then she has taken leading roles in small opera companies in New York and nearby, has had much experience, as a concert singer and last June was engaged by the Metropolitan Opera Company.

(Continued on page 42.)

MUSIC ON THE PACIFIC SLOPE

LOS ANGELES STIMULATES MUSICAL INTERESTS IN PACIFIC CITIES

L. E. Behymer, Returned from Alaskan Trip, Announces Artists for Philharmonic Concerts—Sylvain Noack to Be Concertmaster—Notes

Los Angeles, Cal., September 14, 1919.—Fresh from a vacation which combined business, pleasure, and being lionized by admirers up and down the coast, L. E. Behymer has related some of his experiences. Only such a tireless wonder as this indefatigable impresario could accomplish all that was done in the short time he allowed himself. Visiting the principal cities, Mr. Behymer left such a trail of enthusiasm resulting from his glowing accounts of the musical accomplishments of this city, that a quickened interest in musical affairs immediately followed.

To quote literally from his account: "Business men in San Francisco, Portland and Seattle are all keenly interested in the W. A. Clark, Jr., gift of \$100,000 for the formation of a new symphony orchestra in Los Angeles, which is to compare with the highly standardized ones of the East. It is the greatest single factor in the history of the West in making music competition in the various cities. Metropolitan cities of the East are not unaccustomed to reading in the morning papers of the giving of small fortunes for the formation or continuation of worth while art and educational projects, but the Clark gift is the first that has been given in the West."

"Now, San Francisco, not to be outdone, has organized to raise a million and a half for the building of an opera house which will also house the symphony orchestra and an academy of music. When this is entirely financed it will be given to the University of California, to become a part of that college."

"When I spoke before the Business Men's Club of Seattle, they had raised \$30,000 to be devoted to exploiting music in that city; upon my return ten days later they had raised the amount to \$62,000, and were not going to stop until \$75,000 had been secured, so intent were they to take their place in the exploiting of American music and art next season. All in all, the Clark gift has had a tremendously far-reaching influence."

Mr. and Mrs. Behymer visited Skagway, were entertained by the Governor at Juneau, went down into the famous old Treadwell mine, were entertained in Seattle by Leopold Godowsky, and in Portland by Lois Steers and Hy Eilers.

Mr. Behymer has given out definite news in regard to the soloists for the Philharmonic Orchestra concerts, and announced that the concertmaster will be Sylvain Noack. Clarence Whitehill, the distinguished American baritone, will probably be the first soloist, followed by Rudolph Ganz, pianist; Albert Spalding, American violinist; Helen

Stanley, one of the loveliest of the young American sopranos; Leo Ornstein, composer-pianist, and Sophie Braslau, contralto, from the Metropolitan. In addition to these well known soloists, the concertmaster, the new solo cellist, Ilya Bronson, and Edward Kastner, harpist, will appear during the season, giving variety and charm to every concert.

NOTES.

Grace Wood-Jess, delightful interpreter of folksongs and ballads, has been employing her leisure summer days in the preparation of some Russian songs which are entirely novel. She will use these in her work this season, and the Southern States will probably have the first hearing of them, as some of this charming singer's earliest concerts are to be in the South.

Constance Balfour, soprano, has opened her studios in the Blanchard Building, and is giving an informal reception next Tuesday as an announcement of this event.

J. W.

SOCIETY OF OREGON COMPOSERS DECIDES TO MEET EVERY MONTH

Thirty-seven Members in Organization—Fine Artists to Appear in Concert Series—Conductor Denton Arranging Symphony Programs—Notes

Portland, Ore., September 21, 1919.—On September 16 the Society of Oregon Composers, which has thirty-seven members, held an interesting meeting in the Hotel Portland and decided to hold meetings the first Wednesday of each month beginning October 1. Officers of the society are Dr. Emil Enna, president; Henry B. Murtagh, vice-president; Daniel H. Wilson, secretary, Bush and Lane Building, Portland; Charles Swenson, treasurer, and George D. Ingram, secretary of publicity.

FINE ARTISTS TO APPEAR IN CONCERT SERIES.

The local musical season will open on Wednesday evening, October 1, when the Ellison-White Musical Bureau will present Theo Karle, tenor. This enterprising bureau has also booked Sousa's Band, Henri Scott, bass-baritone; Cherniavsky Trio, San Carlo Grand Opera Company; Harold Henry, pianist; Olive Fremstad, soprano, and Jacques Thibaud, violinist.

CONDUCTOR DENTON ARRANGING SYMPHONY PROGRAMS.

Carl Denton, conductor of the Portland Symphony Orchestra, has returned from New York and Boston. Mr. Denton is arranging his symphony programs for the coming season.

MUSICIANS' STRIKE ENDED.

The Musicians' Mutual Association, Local No. 99, A. F. of M., and the managers of the moving picture theaters

have settled their differences. As a result of the strike, large orchestras are being installed in the picture houses and the musicians are happy.

NOTES.

Philip Pelz, of New York City, has been engaged to conduct the Strand (picture) Theater orchestra of twenty-five men.

Carl Jorn, tenor, formerly of the Metropolitan Opera Company, New York, is one of the principal attractions at the Orpheum (vaudeville) Theater.

Harry Parsons, a Portland violinist, has joined the Zedeler Quintet, which will leave Portland next week for New Zealand.

M. Christensen, formerly associate conductor of the Portland Symphony Orchestra, returned last week from a business trip to New York City.

The MacDowell Club, Mrs. Warren E. Thomas, president, is organizing a chorus of women's voices.

Lillian Jeffreys Petri, pianist, and Paul Petri, tenor, are occupying their new studios in the Tilford Building.

The Portland Oratorio Society, Joseph A. Finley, director, is rehearsing Handel's "The Messiah."

J. R. O.

12,000 TACOMA CHILDREN SING GREETING TO PRESIDENT WILSON

George Knapp Directing W. C. C. S. Music—New Studios Opened by Prominent Musicians

Tacoma, Wash., September 15, 1919.—One of the most inspiring incidents of the reception given President Wilson during his recent visit here was the greeting song of 12,000 school children who, while waving flags, sang "The Star Spangled Banner," accompanied by the First Infantry Band. Thousands among the spectators joined with the children in the singing.

GEORGE KNAPP DIRECTING W. C. C. S. MUSIC.

Alexander Stewart, supervisor of War Camp Community Service music on the Pacific Coast, whose home is in Oakland, has an able co-worker in Roy D. McCarthy, formerly of Tacoma. This city's loss is Oakland's gain, but Mr. McCarthy's work here was designed for permanent results, and his vigor and intensive, resourceful system as an organizer and director is still an influence at Camp Lewis, at Red Cross reconstruction centers, at the Soldiers' and Sailors' Clubhouse, and in the city's musical circles generally.

George Knapp, from Sacramento, who is temporarily succeeding Mr. McCarthy, is directing at the Soldiers' and Sailors' Clubhouse. Mr. Knapp, however, will return soon to his position held before the war at the University of (Continued on page 40.)

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By Hans Ebell, Founder and Leader of the Boston Quintet

In establishing the Boston Quintet it occurred to me that chamber music offers a field for the concert pianist which hitherto has not been nearly as much cultivated as that of the piano recital and of solo work with orchestra. And yet it needs, for adequate treatment of its musical and technical difficulties and possibilities, fully as much the master of his instrument. Moreover, in the performance of piano concertos the orchestral score is entirely in the hands of the conductor, and the reading of the composer's message is consequently divided mainly between two minds (the task of the orchestral musician being only to read his part, not the score). But the chamber music pianist has to be his own score reader, which makes it necessary for him to be not merely a good pianist but also a thoroughly educated musician.

As for chamber music itself, it is and was music written by connoisseurs among the composers for connoisseurs among the listeners. The compositions in this category are really symphonies for small orchestras, since string quartets, piano quintets and quartets, trios, sonatas and symphonies have the same musical form.

Philadelphia Philharmonic to Give Six Concerts

The Philharmonic Society of Philadelphia is preparing an excellent series of six symphony concerts for the coming season. Five of these will be given at the Shubert Theater and one at the Metropolitan Opera House. A soloist will appear at each concert, and at the last one a large chorus consisting of members of the society will assist.

Walter Pfeiffer, who has established an enviable reputation as the leader of the Municipal Orchestra of Wildwood, will conduct the Philharmonic Orchestra of seventy carefully selected musicians. Mr. Pfeiffer was untiring in his efforts to establish the society last year, and it is gratifying to him to see so many people interested in his efforts to make Philadelphia an even greater musical center.

Berolzheimer Re-engages Melvena Passmore

Melvena Passmore, coloratura soprano, was specially engaged by City Chamberlain Philip Berolzheimer to sing at Prospect Park, Brooklyn, on Sunday night, September 21, when an audience of some 25,000 people applauded her singing of "Charmant Oiseau," from David's "Perle du Brazil."

The public would not cease applauding until the artist came back and repeated half of the aria. She had an excellent flute obligato, played by Paul Henneberg, who was especially engaged for the occasion. The success was so pronounced that the chamberlain immediately re-engaged Miss Passmore to appear last Sunday night, at the Mall, Central Park, Manhattan.

The Metropolitan Chorus School

Two students of the Chorus School of the Metropolitan Opera Company, Miss Chippendale and Mrs. M. Flashner, have been accepted by Chorusmaster Giulio Sette as members of the regular chorus of the Metropolitan Opera Company. These two additions to the nine students admitted into the chorus last season bring the total to eleven graduations into the regular chorus forces of the company.

The Chorus School, an institution maintained by the Metropolitan Opera Company for the purpose of teaching chorus repertoire to young American singers aspiring to membership in operatic choruses, will re-

open October 1. There is absolutely no charge for instruction, which is given in evening classes, and, as the school takes part in many operas, its members have a splendid opportunity to see and hear at close range the greatest singers in the world. Edoardo Petri, Metropolitan Opera House, New York City, is in charge.

First Buhlig Piano Recital October 10

The first of Richard Buhlig's seven piano recitals, which are to be given monthly from October to April, will take place at Aeolian Hall on Friday evening, October 10.

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**PAUL MORENZO DISCUSSES
AMERICAN VOCAL ART**

**The Fraternal Attitude on the Part of the Artist to the
Ambitious and Worthy Student**

I always have been a keen observer of students who have undertaken to study music for a career. I have been especially interested in those who before the war were sent to Paris, Berlin, Vienna and Milan to study, for out of all of those prospective prima donnas a very small percentage have really accomplished anything worth mentioning. The majority of them returned to New York with their ambitions "sky high," but it did not take very long before they came to the realization that to go in for a profession such as opera singing—which is the ambition of most of them—they had to be qualified mentally. Upon their arrival in Europe they were very much handicapped in not knowing the language spoken in the city where they intended to study. Naturally, they had to learn that language before any real results could be accomplished, and this sometimes took about two years.

Now, the question is, how is a man or a woman to know at the moment of procedure (if he or she is going to be a professional) which is the quickest way of getting results? In music, vocal students particularly have a most difficult problem before them. Not alone must the financial difficulties be solved and the necessary backing to go through with a career be obtained, but the greatest problem is to decide the question as to where to go and to whom. Students who are contemplating the study of medicine do not have to face this situation; they do not have to ask themselves where they are going to be taught, for there are a dozen universities in America that have the finest instructors and equipments in the world for qualifying students for the degree of M. D. The medical aspirant does not have to read a list of names some one else has recommended and "take a chance" on hitting on the right instructor. He gets his start from the very moment he enters the university, whereas, for example, a vocal student who has been studying in a western city with a teacher who has taught him practically all he can about music and has instilled in him the desire for fur-

sees on the chart that there is to be a lecture on a certain topic, and he immediately reads up on the subject. In other words, he informs himself, so that when he goes to the lecture he already knows something about what is going to be said. So, also, with the vocal student, who, previous to hearing the operas which he or she is studying, should be familiar with music and libretto. This not alone lends a keener understanding, but, in addition, adds much to the pleasure of the student. The talking machine also has been a great instructor to the vocalist, and to hear the records of the best singers will be found of great assistance.

ARTISTS ACCEPT PUPILS MORE AS PROTEGES.

Who can afford to be truthful in giving advice to a student as to the teacher with whom he should study? Is it the pedagogue who depends upon teaching for a living, or is it the professional man who has many concert engagements and accepts only promising pupils? It is my opinion that the best advice can be obtained from those who are artists and consequently have a free hand. They are more disinterested, for teaching is not their only source of income and their pedagogical work is done for the pleasure of teaching as well as for the actual remuneration they receive. Their pupils usually are accepted more as proteges than as pupils—proteges of art. The old painters, like Van Dyke, Rubens and Franz Haltz, all had their classes of understudies. A great many of the pictures in galleries today bearing the name of Franz Haltz were painted by his understudies. Franz Haltz gave the paintings the finishing touches, which is only a proof that in those days, like today, a pupil can learn more by demonstration than by any other method; in other words, objectively the ideas are transmitted. In singing, Lamberti and Sbriglia were the exponents of the true bel canto method, and their pupils now are instructing in all parts of the world. I studied with both of these pedagogues, and when not filling concert engagements am promulgating the principles laid down by them. It seems a pity to me that a student should be obliged to spend year after year experimenting, finding out just which teacher and method really is the best for his or her special needs.

DEBUTS IN EUROPE OFTEN PAID FOR.

The longer a singer studies the more intensified his ambitions naturally should become, and it is only through years of work and achievement that the finished artist can guide and develop the gifts of the aspirant. A teacher fully qualified with professional experience can advise his followers and lead them into channels where they will come into personal touch with managers and impresarios. After a certain period of study a pupil should be given a chance to exploit his talents publicly, at the same time constantly being guided aright. Young ladies desirous of becoming prima donnas should not expect to start at the top of the ladder of achievement and fame. They should acquire experience before the public whenever opportunity is offered. Thus I advocate that my artist-pupils should fill concert and other engagements, including ap-

pearances with leading moving picture productions. There is much that cannot be learned in a studio. Sitting around and waiting does not get one on the grand opera stage, and one might as well be paid for experience, rather than having to pay for it, a fact which is in accord with economic principles in this country but not in Europe, where debuts are often paid for in dollars and cents.

WHAT IT MEANS TO SING.

The pupil's highest ambition is of course the zenith of what his chosen career offers. The voice specialist is able to diagnose, and give the treatment and advice which are needed.

What does it mean to sing?

Which comes first, voice or interpretation?

During the season in New York we hear at least fifty concerts at which singing is a special feature, and in reference to these events the critics are prone to assert that in merit, style predominated over voice. But what is the main object? It surely is to become as perfect vocally as possible, and then expression and interpretation will not be hampered. Adequate interpretation necessitates absolute control of voice and breath. Interpretation depends largely upon musical intelligence, but without correct production and breathing what special advantages may mere style possess? Pupils often strengthen artistic knowledge and broaden their sympathies by coming into contact with and hearing eminent singers, but closely applied instruction by an expert authority is absolutely essential to the mastery of song, in its beauty, glory and simplicity.

One of the important components of soulful singing is perfect phrasing. When technic in every particular is mastered, one becomes confident and is able to take emotional and other liberties with fine artistic effect.

It is my belief that the lesson periods should acquaint the students with the technic of singing, which is really explained by the bel canto method, and when once they are familiar with the technic they branch out from that and singing becomes a part of themselves. They put their own interpretation into what they sing when they once know what technic is all about. If artists as a rule would take a "big brother" or fraternal attitude toward their pupils there would be less disappointment among their disciples.

OUR DUTY TO ENCOURAGE NATIVE TALENT.

Students of singing can be taught in America quite as well as abroad, especially under existing favorable conditions. It is our duty as well as our privilege to encourage and promote native talent and genius in every possible way, and there is ample opportunity to do this, for the country abounds in promising students. Educational advancement is one of the most important phases of the nation's life, and inspiring American music, sung and composed by Americans, has the power to strengthen the patriotic pulse and immortalize the greatest themes and aspirations of this far-reaching and increasingly resourceful republic. At the same time, pupils should be imbued with all the masterpieces, such as oratorios, operas, and other compositions, which fill our libraries, for art is no less historic than it is cosmopolitan and international.



PAUL MORENZO.

ther study, must inevitably ask himself the question: "Where shall I go next to add to the knowledge I already have acquired in my own home town and in the city nearest to it?"

NEW YORK THE MECCA OF THE MUSICAL WORLD.

This brings up a problem for the parents of these young people to think about. Many times have I seen a heart-broken girl leaving Paris after having spent all the money her family could afford to give, with her musical education practically only started, since it took her two years of living there to learn a little of the language and find the right instructor. When these problems confront the parents they should be told that New York today is the Mecca of the musical world, for some of the cleverest foreign teachers have left their native lands to come to New York, and are now teaching in this city.

DO NOT SACRIFICE HEALTH TO ECONOMY.

My advice to a girl coming to New York to study music is that she should not economize too much in her mode of living. She should have sufficient funds to live well, which means having three square meals a day and a comfortable room with pleasant surroundings in which to live. She should be able to spend money to hear opera and concerts, both of which are as much a part of her education as the music lesson. To attend the opera does not mean that she should have a six dollar seat in the orchestra, but it means that she should buy standing room, or occupy a place in one of the balconies. A music student should attend opera in the same way that a medical student attends lectures; as, for example, a future doctor



VIENNA REMAINS TUNEFUL

(Continued from page 5.)

revival of Offenbach's "Goldsmith of Toledo," in the new arrangement by Julius Stern and Alfred Zamara, which has recently become very popular in Germany. Richard Strauss' first important artistic decree is the Vienna première of Schreker's "Die Gezeichneten"—a very popular move, since Schreker is the pride of Vienna just now, and since, under the previous managements of Weingartner and Gregor, he received rather shabby treatment at the hands of the very institution that should have given him his great opportunity. The production of his "Spielwerk und die Prinzessin" at this house a few years ago was so ill prepared as to constitute a scandal. The opera, in consequence, got a black eye from which it has not yet recovered. It is at last to be revived, during the coming season in Munich.

In connection with the Strauss-Weingartner feud, which is about to enter the open-arena stage, it is interesting to note that when the operatic citadel of Vienna was finally captured by Strauss, the orchestra, in its capacity of concert organization, swore fealty to Weingartner, and unanimously resolved not to play in concert under other conductors (not mentioning any names). One Viennese critic ascribes this ostentatious loyalty to the orchestra's constitutional dislike of rehearsals, for Weingartner is said to be rather "easy" in this bothersome matter. But this, like all partisan expressions, must be taken with a grain of salt. At any rate Weingartner remains the sole conductor of the famous "Philharmoniker."

In the race for democratic sympathies, moreover, Weingartner has scored one by writing a "Freiheitsgesang"—a "song of liberty"—while Strauss still labors under the onus of military marches dedicated to the Kaiser. But this German revolution is so unmindful of outward symbols that one's popularity is not likely to be affected by such things. Moreover, Germans and Austrians both pride themselves on considering art to be beyond politics.

Weingartner's plans for the orchestral season involve, of course, a super-cultivation of Beethoven and the classics; secondly, however, a better chance for the moderns, that is to say, "those who are able to create in the spirit of the masters by the employment of modern means"—to use his own words. Foreigners are to get a more considerable share of attention than heretofore, and that includes Americans. Several American works are now under consideration for performance during the winter.

The second orchestra of Vienna, the "Tonkünstler," founded and until recently conducted by Nedbal (who has shifted his allegiance to Prague, like the good Czechoslovak that he is), has its new leader, Wilhelm Furtwängler, late of Manheim. Vienna mourns Nedbal's loss, for his influence was profound, but looks for great things from Furtwängler, who has made an eminent name for himself in Germany. He was to have conducted the Beethoven festival here in the spring, but his coming was delayed and Weingartner jumped into the breach. Carl Friedberg, by the way, was the leading soloist of the occasion and the Rose Quartet participated. This famous organization also figured prominently in the more recent Brahms festival.

At the Bruckner festival under the leadership of Ferdinand Löwe, still conductor of the Konzertverein, the eighth and ninth symphonies, the F minor Mass and the Te Deum were produced in superlative manner. Franz Schalk, who will also continue under Strauss at the Opera, is still the head of the Gesellschaft der Musikfreunde, which recently produced, under his leadership, Bach's "Passion According to St. John" and Beethoven's "Missa Solemnis"—performances which, according to the local critics, surpassed all others of recent times. Less successful, but nevertheless worthy of note, because of the magnitude of such an undertaking, was Schalk's production of Mahler's "Eighth" in the opera house.

Composers who have conducted their own works in the festival series recently ended include Strauss, Pfitzner, Kienz, Korngold, and Franz Schmidt, the composer of the opera "Notre Dame." It will be noted that only one of these—Korngold—is Viennese. Korngold still is the musical marvel of Vienna, though he has passed out of the prodigy class, being now twenty-two years of age, and has entered the ranks of mature composers. His two one-act operas have achieved considerable success in a number of cities. Having "licked blood," so to speak, he is again trying his hand at this most lucrative form of composition. His early precocity and his extraordinary diligence are said to have had a rather deleterious effect on his vitality, and his appearance—the bent figure, the sallow face and the nearsighted eyes—suggests the human hothouse plant.

WHAT SCHREKER HAS TO SAY.

No new names of supposed geniuses are being whispered about. Schönberg is regarded as "erledigt." He lives in retirement, teaching a little, and presumably is still engaged on the gigantic choral work which has been "forthcoming" for several years but which few people ever expect to see. They say he is living on his reputation. Bruno Walter is going to produce his "Guerre-Lieder" in de luxe style in Munich, but the only one of his instrumental works that ever is heard is the "Kammermusik," which for some strange reason usually is paired with that of Franz Schreker. That, however, is a horse of quite another color.

Professor Schreker, the most talked of composer in Germany and Austria today, turned out the most interesting feature of my visit. I found him to be the most affable, charming and unassuming personality. In appearance he is a typical musician, a small, slight figure, with a rather large head, surrounded by a halo of sparse, wavy hair; a sensitive face with generous mouth and kindly, twinkling eyes looking out from behind spectacles. He speaks with a Viennese drawl, and his good nature, bright spirited manner at once betrays the southerner.

"Yes," he said in answer to my comment on his rapidly spreading fame, "I think there is hardly an opera house on this side of the trenches that is not going to do one of my works next season—even the Vienna Hofoper! But most of them have hardly adequate means for the proper production of such a work as 'Die Gezeichneten.' Its scenic effects demand a large stage and its music a

first class orchestra." I suggested that our Metropolitan was the right sort of place for it. "I should say that's where I'd like to see it, and I would cross the ocean for the sake of that pleasure. Your Mr. Gatti-Casazza, by the way, heard my earlier opera, 'Der ferne Klang,' and liked it, but at that time he saw too many difficulties in it for his ensemble. It certainly is a difficult work. But 'Der Schatzgräber' is very much simpler. It is predominantly lyrical and presents no difficult problems. Besides, it is independent of locality and could be easily adapted in English." The work will have its première in Frankfort this fall.

Schreker calls his works "plain operas," thus indicating a desire to avoid the controversial connotations of such terms as "music drama, or lyric drama." I asked him to explain to me briefly his theory of what an opera ought to be. "In reality I have no musico-dramatic theory. I am not a German, you know," he laughed. "I suppose my southern origin (he was born in Monaco) has given me a sort of naive outlook on the 'problem.' All I know is that everything with me comes out of the music. My inspirations are not literary but musical. The drama in my operas is merely a materialization of the musical thought. If I strive for anything, it is a sort of operatic 'pure culture' (Reinkultur)—a bridging over of the conflict which constitutes the operatic problem. As for the dramatic action, I try to place it in a sphere where it needs music for its expression. The result, if you will, is a sort of verismo which identifies music with the matter of the drama itself."

"Wagner, of course, was the great pioneer to whom we all hark back. The leitmotif is now recognized as a legitimate means of achieving formal and spiritual unity. But it must be admitted that his own application of it is sometimes rather crude and elementary. You cannot use the leitmotif as a mere label for persons and things. Music cannot express material objects. But it is the great interpreter of emotions, and in the modern opera it should portray states of feeling, soul conditions, rather than mere things which are seen, and ideas which are understood. For this we have the scene and the word, and these two media must co-operate with 'sound'—pure musical sound—in the creation of an aesthetic whole."

There is never a doubt in one's mind, as one speaks with Schreker, that he is an idealist, an artist who feels that he has a mission to perform and intends to perform it. There is about him nothing of the self-satisfied musician who glories in the command of a technic, nothing of the musical opportunist aiming to be equal to the demands of his time.

All through the war, the composer told me, he worked incessantly at his music, but, he said, the war had no influence on his work. "There has been nothing in this brutal butchery that could inspire an artist. All that one could do was to take refuge in one's work and try to forget the horror of it all. Yes, I was physically examined like every one else," he said in answer to my question, "but I imagine that the Austrian Government was a little 'considerate' in cases like mine. I hold an official position, you know—as professor in the Academy of Music."

OPERATING A RAILROAD STATION.

At present Schreker is completing the musical setting of another opera—his fifth—entitled "Irrelohe." The theme is wholly imaginative, a symbolical peasant drama of the eighteenth century. The name Irrelohe is that of a Bavarian village, but the story has no connection with this particular village—except the name. One day, it seems, Schreker was riding along in a local train admiring the scenery, when he heard the conductor call out the station, "Irrelohe." Roused from his day dreams, he was startled by the weird sound of it. "I couldn't believe it at first," he said, "and the thought struck me at once: that's not a railroad station; that's an opera. It continued to haunt me until I had written a text as weird as the word, and two fit each other perfectly."

Already, moreover, he has written another book, "Memnon," which is Schreker's first attempt at treating a story from classic antiquity. Whatever may be posterity's judgment of his work, it is certain that Schreker is one of the most interesting and stimulating musical personalities in Europe today. America is likely to hear much more of him anon.

Having reported on opera, concert life and the composers of Vienna, there remain only the educational interests. In this department, I learn, things are going on quite as usual, except that democracy has triumphed in the one great state institution, the Akademie für Musik und darstellende Kunst, which has lost the "K. K." in front of its name. During the summer it has had a revolution all of its own. No more autocratic personal rule, no more amateur tutelage for this grandmother of conservatories. Its erstwhile president, Dr. K. R. Von Wiener, as well as its director, Wilhelm Bopp, have been forced to abdicate. Pfitzner, out of a job since Strassburg has become Strasbourg once more, was to have been imported to fill the important vacancy thus created, but the personnel objected. Ferdinand Löwe, already mentioned as the head of the Konzertverein, was the choice of the faculty, and now is firmly in the saddle, much to the satisfaction of the musical world of Vienna.

Democracy, however it may fare otherwise in Germany and Austria, has made a truly clean sweep in the musical institutions, and, it must be admitted, with the most salutary results on the whole.

CÉSAR SAERCHINGER.

Bonci Sailed from Europe September 27

In response to the many inquiries received from friends and admirers of Alessandro Bonci, the MUSICAL COURIER is glad to announce that the celebrated Italian tenor left Le Havre, France, September 27, on board the steamship France, arriving in New York about October 3. Mr. Bonci has been abroad for nearly five years, singing in Spain, Portugal, Egypt and Italy. His appearances as Riccardo in "The Masked Ball," as guest artist at La



ALESSANDRO BONCI AND HIS DAUGHTER
Who was recently married in Rome.

Scala of Milan, at the Costanzi of Rome, at San Carlo of Naples, and at the Pergola of Florence, have created veritable sensations. Mr. Bonci has given much of his time during the war for the benefit of many institutions and for the amusement of the Italian soldiers, appearing at the Teatro del Soldato (the theater of the soldier) in opera and in concert. Two of Mr. Bonci's sons served in the Italian Army, and one of them, an officer in the Automobile Corps, was wounded several times, fortunately never seriously.

Evening Telegram Concert

Maximilian Pilzer, violin; Daisy Nellis, piano; Philips Goulet, baritone, and Mme. Meygret appeared on Sunday afternoon, September 28, at the Shubert Theater, New York. This concert was one of a series to be given under the auspices of the Evening Telegram and attracted a very large audience.

Miss Nellis opened the program with a group of three numbers—"Concert Etude" (MacDowell), "Country Dance" (MacFadyen) and Liszt's "Rhapsodie Hongroise," No. 12. Her artistic rendition won the admiration of all. She was recalled many times and finally responded with an encore. Miss Nellis possesses reliable technic and an abundance of color, and, aside from this, her playing is full of fire. She produces a marvelously full and powerful tone, which is surprising in one so young.

Mr. Goulet sang a group of five songs.

Mme. Meygret made a very favorable impression, singing an aria from "Aida" and Massenet's "Elegie."

Maximilian Pilzer was in unusually good form. His playing was impassioned and artistic.

He rendered request numbers exclusively, comprising "Air on the G String" (Bach), etude, No. 2, and polonaise in D (Wieniawski), "Kol Nidrei" (Hebrew melody), "Schön Rosmarin" (Kreisler) and "Oriente" (Cui).

Hans Hess Trio Opens Season in Peoria

The Hans Hess Trio will open its season with a concert in Peoria (Ill.) for the Amateur Musical Club on October 17, playing a program made up as follows: the Beethoven No. 3 and Godard op. 72 trios; Mr. Hess, the cellist, will play a group containing the Marcello sonata and Boellmann's "Variations Symphonique" and one comprising the Bruch "Kol Nidrei," Boccherini's rondo and an adagietto (dedicated to Mr. Hess) by Loomis; Harold Ayres, the violinist, will play a solo group made up of Hochstein's minuet, "Bird as Prophet" (Schumann-Auer) and præludium and allegro (Paganini-Kreisler). Mrs. Hans Hess is the pianist of the trio.

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Appointments by Letter

Artists Pay Tribute to Julia Heinrich

Philadelphia, Pa., September 23, 1919.—The funeral of Julia Heinrich, the young soprano, who met her death by a most unfortunate accident while on tour, was held Tuesday, September 23, at 1820 Chestnut street, this city. As a last tribute to this talented young singer, several of her friends sang at the funeral service, including Abbie Keely, soprano; Susanna Dercum, contralto; John F. Braue, tenor, and Horatio Connell, bass. The program, the music of which was under the direction of Mrs. Ellis Clarke Hammann, had, as the opening number, Brahms' "Sapphic Ode," which was one of Miss Heinrich's favorite songs. The concluding number, "A Mighty Fortress is Our God," was also a hymn much liked by her. Both of these selections were given on the organ. The Rev. Arthur Farnes, after reading the Scripture and prayer, recited Longfellow's "Psalm of Life" and spoke in a most sincere and beautiful manner of Miss Heinrich and what her singing meant to those fortunate enough to have heard her. The abundance of flowers showed the appreciation and high esteem in which she was held.

Rochester Institute Notes

The quartet which plays privately for George Eastman, who has just settled a huge endowment upon the Institute of Musical Art, Rochester, will this year be made up of Arthur Hartmann, first violin; Andre Polah, second violin; M. Glasmann, viola, and Julius Herner, cello. Mr. Hartmann is the head of the violin department of the Institute and the other musicians are all instructors there. Another addition to the faculty this year is that of Lucy Lee Call, soprano, who will assist Arthur Alexander at the head of the vocal department. Mr. Alexander recently returned to his duties after a summer spent at Santa Catalina Island. He will, however, teach very little this year, devoting his time principally to the organization of the Rochester Symphony Orchestra, which is expected to begin concerts in the fall of 1920, and which he will conduct.

Olive Nevin at Allenhurst

Displaying her usual vocal skill, Olive Nevin sang at a musicale on Sunday evening, September 14, at the beautiful summer home of Col. Oliver Hershman, at Allenhurst, N. J., where she and Mr. and Mrs. Michael Kasanoff were guests at a farewell house party given in honor of Mr. Kasanoff. Mr. Kasanoff left New York the end of September to take up his duties as assistant conductor and solo viola player of the Minneapolis Orchestra.

Delia M. Valeri Returns to New York

Delia M. Valeri, the well known vocal teacher of New York, has returned to the city after a pleasant summer spent at her home in Neponsit, Long Island. Mme. Valeri opened her studio at 381 West End avenue yesterday, October 1.

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Daniel Mayer Home from Abroad

Daniel Mayer, the New York concert manager, returned from Europe on the Cunard liner, Caronia on September 24. He had been in England since late in July and had been most actively engaged during all the time he spent on the other side. He was warmly welcomed by his old associates in the musical circles of the British metropolis. Mr. Mayer has arranged to reopen his London office on March 1 and therefore in the future will be able to look after the interests of his artists abroad as well as in America. One of the first of his artists to be sent abroad will be Olive Moore, an American contralto, who will

make her debut in New York early in the season and almost immediately afterward sail for England, where she has already been booked for more than twenty recitals.

In November, 1920, Mr. Mayer plans to introduce in America Frederic Lamond, the noted Scotch pianist, whose successes in London of late have been of the most pronounced kind. His last recital, given in London shortly before Mr. Mayer sailed, was completely sold out two days after the announcement was made, and the program had to be repeated when again many were turned away. Mr. Lamond has been hailed by the English critics as one of the ablest interpreters of Beethoven now before the public, and within a short time he has given four Beethoven recitals in London. Mr. Mayer pronounces Mr. Lamond's performance of the Tschaikowsky concerto in B flat minor with the London Symphony Orchestra one of the finest that he has ever been privileged to hear.

In January, 1921, Mr. Mayer will bring to America the Royal Carl Rosa Opera Company, the most famous op-



SCENES AT HARRIET WARE'S SUMMER SCHOOL.

Lambkin's Farm, Plainfield, N. J., has become the possession of Harriet Ware, who has conducted a summer school there most successfully for two years. The Saturday afternoon musicales, with honor guests, were conspicuously enjoyable. The group of snapshots reproduced here with include (1) Daisy Allen Mazinoff, concert singer, and Alva Shive, of York, Pa., contralto, both artist-pupils of Miss Ware; (2) a group in the Ware garden, including Frank La Forge and two of his artist-pupils, Florence Macbeth, and three of Miss Ware's artist-pupils, among the last named being Jeanne Sensemey, director of music at Wilson College, and (3) a quiet summer afternoon on the big porch (Harriet Ware and Mr. Krumbhaar).



Daniel Mayer, the well known manager, photographed with Mrs. Strode Jackson, Mrs. Orton Tewson, Orton Tewson, Miss Mayer, Capt. R. Mayer, taken at Orton Tewson's home at Mitcham, Surrey, England, during Mr. Mayer's recent visit to England.

eratic organization in Great Britain outside of the Covent Garden Company. The tour will open in New York and will extend across the continent to the Pacific Coast from where the entire organization will sail for Australia. The company is a famous one and oddly enough it was organized in America some twenty-five years ago. The late Carl Rosa took it to England where it at once became so popular that it has remained there ever since giving extended seasons each year in the principal cities of the United Kingdom. The performances will be given entirely in English and the repertory will include all the standard works. Artists of distinction will be brought forward in the principal roles and it is assured that the performances will be on a plane of excellence beyond that hitherto attempted in English opera in this country.

Mr. Mayer reports that conditions in musical London are much better than he had been led to believe from other reports sent to this side. The best artists have been drawing crowded audiences in recital and Covent Garden audiences were quite as numerous as in pre-war days. Interest there is keen over the first appearances of such artists as Mme. Galli-Curci, Levitzki, Heifetz and others who have achieved their fame here in America and have yet to be heard in London.

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MUSICAL COURIER

DISTINGUISHED ARTIST CONCERTS TO MARK PEABODY SEASON

Mme. Samaroff to Give Eight Beethoven Recitals at
Baltimore Conservatory—Tuition for Private Les-
sons Increased—McCormack to Sing at
Armory—Notes

Baltimore, Md., September 20, 1919.—Olga Samaroff will be heard during the coming season at the Peabody Conservatory of Music in a series of eight recitals, including all of the sonatas of Beethoven. It was announced by Director Harold Randolph immediately after his return from his summer vacation at Northeast Harbor, Me., and is only one of the several important events Mr. Randolph has planned for the conservatory season. In addition to the distinction of the artist, the rendition of the entire gamut of Beethoven's sonatas will constitute a feature never before heard in Baltimore. Explanatory talks will be given by Director Randolph preliminary to each recital, in which he will outline the meaning and history of each particular work.

Another important recital secured for the conservatory season is one by Josef Hofmann, who will be heard December 12.

Director Randolph is in communication with several other artists in the hope of making the present season one of the greatest in the history of the conservatory. In point of enrollment of students there is every indication that the season would eclipse any previous one were the facilities sufficient for all of those who wish to attend courses. Already there are nearly 2,000 students on the roll, a mark equal to that of last year, and hundreds are seeking admission.

The congestion of the courses has given impetus to plans of the officials of the institution for expansion of the building. Blue prints have been drawn up for a large annex to the present building, planned to be erected adjoining it to the east and extending back to the alley between Monument and Center streets. The plans contemplate the outlay of \$1,000,000, which would have to be raised by subscription. The trustees have not yet decided to go before the people for the money. Direct and overhead costs of teaching music have increased so greatly that the Peabody Conservatory of Music has found it necessary to raise its tuition fees for private lessons in the major studies.

On next Thursday Director Harold Randolph will begin the examination of pupils, and the conservatory will start the competitive examinations for free scholarships on September 27, the conservatory opening October 1.

PARK BAND PRESENTS MUSIC OF HIGH STANDARD.

That the general musical taste of Baltimoreans is constantly being elevated is a fact that has been indicated with growing emphasis during the last few years by the Park Band's concerts, the season just ending having been especially significant in showing that the trend of public opinion is in the direction of compositions of the higher type. The best possible proof of an elevation of standards was furnished by the requests that came in for specific numbers.

JOHN MCCRACK TO SING AT ARMORY.

John McCormack, the Irish tenor and one of the most popular concert singers in the world, will give a concert at popular prices in the Fifth Regiment Armory, Baltimore, November 6, under the management of Howard E. Potter, treasurer of the National Concert Managers' Association. During the coming winter Mr. Potter will present several world famous operatic stars in concert at the Fifth Regiment Armory.

CHORUSES AND BANDS HEARD AT CONVENTION.

A special chorus under the direction of Hobart Smock opened the program of the centennial celebration of the Independent Order of Odd Fellows and the annual convention of the Sovereign Grand Lodge at a meeting held at the Lyric on September 14. Gounod's "By Babylon's Waves," and the "Hallelujah" chorus, from "The Messiah" were presented. Dorah R. Brockelman and Walter H. Yewell were the vocal soloists. One of the features of the convention was the presence of many bands from all parts of the country which took part in the big parade last Wednesday. Palmer's Eighth Regiment O. V. I. Band of Akron, Ohio, gave numerous concerts during the convention in the hotels with E. Robert Jones, an excellent tenor, as soloist.

NOTES.

Plans for additional community singing under the direction of Dr. Charles G. Woolsey, who is in charge of this work for the War Camp Community Service, are now well under way. Dr. Woolsey has been on a month's vacation, during which he visited a number of cities in the North and West for the express purpose of picking up new ideas and new songs in connection with his special work. The demands on his time here have made it impossible for him to accept an invitation to take charge of the singing at the national convention of Ad Clubs which opened today in New Orleans.

Mary Deiesu, pianist, made her public debut on the evening of September 17, at a concert under the auspices of the local Dante Alighieri Association in Fisher's Hall, 1023 East Baltimore street. The concert was given by students of the Italian Musical Institute. Others on the program were Romeo Bianconi, tenor; Salvatore Molari, and Lina Bianconi. Giovanni Schiaffino, Italian Consul here, is president of the association, and Professor C. Baucia is director of the institute.

As Cardinal Mercier, accompanied by Cardinal Gibbons and the members of the receiving committee, stepped out of Mount Royal Station on his arrival in Baltimore on Wednesday, September 10, he was greeted by the strains of the "Star Spangled Banner" which imperceptibly changed into the national anthem of Belgium. Upon the conclusions of this civic welcome to the great Belgian prelate and hero, a chorus of 400 voices under the direction of Frederick Furst, director of the Cathedral choir, burst forth into the impressive choral greeting, "Viva il Cardinale," by Gounod. The musical arrangements were in charge of Frederick R. Huber, municipal director of music.

R. N. H.

October 2, 1919



AMY ELLERMAN AND CHARLES GILBERT SPROSS

Photographed in a rose garden after a concert given at Millbrook, N. Y., on July 9. The Fleming Trio, Miss Ellerman and Calvin Cox began a tour recently which will last until December 15. Large audiences have attended the concerts already given in Enid, Kingfisher, El Reno, Perry, Billings, Tonkawa, Blackwell, Ponca City, Fairview, Alva, Woodward and Shattuck, Okla.; Arkansas City, Anthony, Caldwell, Wellington, Winfield, Douglas, Wichita and Kiowa, Kan., and Higgins, Tex.

TOLEDO'S 1919-20 SEASON TO ECLIPSE PREVIOUS ONES

Prominent Artists to Be Heard in Three Series—Clubs
Resume Work—Bradford Mills Honored—Notes

Toledo, Ohio, September 16, 1919.—The Civic Music League looks forward to the greatest year it has ever had. Perhaps this is due to the wonderful attractions the league is offering Toledo people this season, although the spirit of the times and the ever increasing interest in good music undoubtedly has had a great deal to do with it.

The complete list of attractions, which promises to surpass all previous Civic Music League offerings, follows in the order of their appearance: October 16, John McCormack, one of the most popular singers in the world, will appear, while the second number of the series will be the Scotti Grand Opera Company, headed by Antonio Scotti, who will appear in the sensational opera, "L'Oracolo." The company will also present Mascagni's melodic opera, "Cavalleria Rusticana." Florence Easton, Marie Sundelin and Orville Harrold will appear as principals. As the third attraction Mme. Schumann-Heink again assures a sold out house. No series of concerts is complete without a symphony program, so the league will present the Detroit Symphony Orchestra, Ossip Gabrilowitsch conductor, as the fourth number of its course. Carolina Lazzari, contralto of the Metropolitan Opera Company, was heard in Toledo a year ago and her singing and artistry made such a decided impression that Toledo will again welcome the singer in a joint recital with Sascha Jacobinoff, violinist. The closing number will bring to Toledo an interesting production, the Adolph Bolm Ballet and Little Symphony Orchestra, George Barere conductor.

The officers of the Civic Music League are George B. Orwig, president; Charles L. Lewis, vice-president; Warren Griffith, secretary; I. E. Knisley, treasurer, Bradford Mills, manager, and Merle Armitage, assistant manager. The Civic Music League was organized not for profit, and undertook to furnish the best music in all lines for the lowest possible cost, which means no one receives a profit or salary, and the only charge is for actual cost of attractions and local expenses, and the league has certainly kept faith with the public. It came into being when Toledo was musically dead, and has brought attractions which no private party would venture to bring.

FINE ATTRACTIONS OFFERED AT SCOTT HIGH SCHOOL.

A series of four concerts, under the joint management of Ada Ritchie and Kathryn Buck, to be offered this season, should prove second only to the Civic Music League attractions in popular favor. All of the concerts will be given in Scott High School Auditorium and the opening attraction on October 13 will be a joint recital by Reinold Werrenrath, baritone, and Mabel Garrison, soprano. On November 18, Florence Hinkle, soprano, and Salvatore de Stefano, harpist, will be the artists. There is a possibility also that Herbert Witherspoon, bass, who is the husband of Florence Hinkle, will appear with his wife on the program in duet numbers.

Josef Hofmann will be heard December 8 and the concluding concert, January 12, will be given by Sophie Braslaw, contralto, and Hipolito Lazaro, tenor. The proceeds of the series will be devoted to the emergency fund of the Toledo Teachers' Association, of which Miss Ritchie long has been chairman.

PIANOFORTE ASSOCIATION TO PRESENT ARTISTS.

Another of the interesting features of the musical season will be the artists' course, which will be the offering of the Toledo Pianoforte Teachers' Association, with the opening recital on January 17. The aim of the association is to provide for music students and others interested in the piano an opportunity to hear some of the greatest artists of the day at a nominal cost. The three recitals will present Magdeleine Brard, a young French girl whose playing has won for her an international reputation at the age of fifteen, Katharine Goodson, noted English pianist, and Percy Grainger, great Australian pianist-composer, whose position in the musical world is too well known for comment.

Under the leadership of Lillian C. Colton, president, plans are being formed which will augment the pianoforte association into one of the strongest musical organizations in the city. Membership now numbers almost one

hundred, and a new plan for sustaining memberships will add materially to the strength of the association.

EURYDICE SEASON OPENS DECEMBER 12.

The Eurydice season will open December 12 with Mme. Matzenauer as the soloist. For the second concert the club will have the assistance of the Minneapolis Symphony Orchestra. Mrs. Otto Sand will direct the Eurydice Club as usual. Mrs. W. W. Chalmers is president.

ORPHEUS CLUB PLANS TWO CONCERTS.

The Orpheus Club has planned two concerts this season in place of one as last year. The first will be in December, bringing John Barnes Wells as the soloist. The second concert will be held in April. Walter Eugene Ryder has directed the club since its inception more than a dozen years ago.

BRADFORD MILLS HONORED.

A real honor was accorded Toledo this summer, when at a meeting of the newly organized Concert Managers' Association of the United States, Bradford Mills of this city was elected its president. As this association includes concert managers from all the cities of the country Mr. Mills is to be congratulated.

NOTES.

Mabel Brady, Mrs. Chapman and Roscoe Mulholland, members of the First Congregational Church, have returned from a summer's study with Herbert Witherspoon.

R. S.

A Little Genius in the Bud

Looking upon the world gravely with his great, dark eyes, little Taras Alexandrovitch Votichenko, the three year old son of the famous composer, chatters French to his mother, issues commands to his father in the wonderful tongue twisting Russian, wheedles his nurse in soft Italian, and addresses the stranger always in English.

He seldom makes the mistake of using the wrong language for the wrong person, although if you ask him to speak in French, he has not the remotest idea of what you mean. To him, French is simply the words that mother understands. Russian is papa's especial means of communication, Italian is just the queer way the nurse has of saying things, and English is for anyone who happens to live outside of his immediate family circle.

When Taras was only two years old, it was said that he spoke five languages, but was master of none. Today, he makes himself understood perfectly in four different tongues, while his fifth accomplishment is just a smattering of Spanish words, the result of once having lived for a short time in a Spanish house.

But what is it to Taras Alexandrovitch that he speaks French, Russian, English, Spanish and Italian? A fellow has to make himself understood. To be sure, his case

EDDY BROWN TELLS
HOW "ROLY BOLY EYES"
CAME TO BE WRITTEN

Says There Is No Such Thing as Brutality in
Music

The writer had been told to get an interview with Eddy Brown, and it was thus necessary to do it, but the task was not an easy one. Even when he was finally caught on one of his flying trips in from Monmouth Beach, where he has been summering, he did not hesitate to say that he hated to be interviewed generally, and especially on that particular morning. "So if you do not mind," he said, "perhaps you will help me to save time by jumping into my car with me, as I am on my way to see my new managers, Winton & Livingston."

The interviewer took the leap, and when the car had started Mr. Brown turned and said: "I'll tell you why I hate to be interviewed. I am conscious of the fact that



Photo by Illustrated News
EDDY BROWN,
Composer of "Roly Boly Eyes."

you are waiting for me to break forth into a learned discussion on "Where does the future of American music lie?" or some kindred subject, and to tell the honest truth, I do not feel one bit learned this morning. If it were a different kind of a day, it is just possible that I might feel learned, but as it is, with this fine, stimulating air, the lovely sunshine and the car spinning along so smoothly, I just could not be made to feel that way."

Nothing daunted, the subject of music was immediately plunged into, and the violinist was asked how he came to write his new musical comedy, "Roly Boly Eyes."

"As you may know," he said, "I am always writing music, but it is only very recently that I have attempted anything light. When some of my friends heard it, they were delighted and said they were sure it would make wonderful musical comedy material. John Cort heard of it and came to see me about it, with the result that he engaged Edgar Allan Wolff to write the book and lyrics. Mr. Cort now declares there is every reason to believe that 'Roly Boly Eyes' will be the musical comedy sensation of the season."

Mr. Brown said that he is constantly on the search for new violin material, but that the war had made it difficult to obtain new music from abroad.

"Contrary to the general impression that exists, there has been a great deal of music written abroad during the war," he continued, "both by composers who already were well known before the war and a number of those hitherto unheard of. Why it should be imagined that composers, with the exception of those actually engaged in fighting, should cease to create during the conflict I cannot see. That the choice of themes on which they would write might be much influenced by the war there can be no denying, but for one in whom the urge to compose music is a deep and vital thing, it is about as possible for him to exist without creating music as it would be to live without food, war or no war."

"Do you suppose that the war will have intensified or lessened what so many people call the brutal quality in German music?" the writer asked.

"In the popularly accepted sense of the phrase, there is no such thing as brutality in music. That is to say, it is generally thought that the composer is expressing in his music the brutal quality which exists in his own character. Such an idea is little short of absurd. How could a brute write music? Is the fact that Richard Strauss' music is possessed of the so called 'brutal' quality an indication that he is thereby giving expression to the brute within himself? By no means. The so called 'brutal' quality will most strikingly portray that which he wishes to depict, and he therefore employs it to paint his picture, just as the artist uses the color on his palette."

"It is interesting to learn," Mr. Brown continued, "that music in Germany has improved greatly during the span of the war. Much that was unworthy has been eliminated, which may be due to the fact that the men who were given to that class of writing were in the fighting lines. It ought to be some consolation to Germany that she has had some slight benefit from the war, as contrasted with all she has lost thereby."

Mr. Brown is including in his programs for the coming season a sonata written by Debussy shortly before his death, which he is introducing for the first time in America. He is to make an extended concert tour, and will also be heard in several New York recitals this season.

"'Roly Boly Eyes' will not detain me in New York," concluded Mr. Brown with a laugh. "All they have to do is to keep sending royalty checks to me en route."

E. T.

Reuter to Appear at Aeolian Hall

Rudolph Reuter will give a piano recital at Aeolian Hall on Friday afternoon, October 31. This young pianist from Chicago has arranged a most attractive program.

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MUSICAL COURIER

MUSIC ON THE PACIFIC SLOPE

(Continued from page 33.)

Wyoming School of Music, and a permanent successor will be sent here.

NEW STUDIOS OPENED BY PROMINENT MUSICIANS.

After the war changes are also adding new names to the city's lists of teachers, soloists and choir directors. Hamilton Nason, who has recently returned to America from Italy, where he was engaged with the Y. M. C. A. as music director, is locating in the Northwest, with headquarters in Tacoma. A former pupil of the European teacher, Mme. Schoen-Rene, Mr. Nason is a concert tenor of wide reputation.

The re-entrance into music circles here of Clara Brooks-Broderick, late of San Diego, Cal., is the occasion of many affairs arranged for her welcome, and her appearance as soloist at Trinity Episcopal Church is giving pleasure to music lovers.

Paul Pierre McNeely, pianist, is opening a studio, following his discharge from the army. Mr. McNeely is a graduate of the University of Kansas, and was for some time under the coaching of Rudolph Ganz, of New York City. He will take up work here as a director and concert pianist, having been, prior to entering the army, director of music at the University of Montana. K. M. K.

SPLENDID ARTISTS TO APPEAR IN OAKLAND CONCERT SERIES

Minneapolis Symphony and Sousa's Band on the List of Attractions—Clubs Honor Crandall with Concert—Notes

Oakland, Cal., September 20, 1919.—Miss Z. W. Potter, concert manager, announces the following list of artists for the fifth season of the Artists' Concert Series, under the auspices of the Music Section, O. T. A., to be given in the Municipal Opera House: October 31, Lambert Murphy, tenor, and Merle Alcock, contralto; January 20, Helen Stanley, soprano of the Metropolitan Opera Company; February 9, the Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer; March 8, Sophie Braslau, contralto of the Metropolitan Opera Company, and on March 19, Alfred Cortot, pianist, and Jacques Thibaud, violinist, will complete the series.

The first concerts of the Trio of Great Artists series to be offered by Miss Potter will be given by Sousa's Band on November 20. The Isadora Duncan Dancers and George Copeland, pianist, will appear on December 1, while Riccardo Stracciari, baritone, will give the final recital in April.

CRANDALL HONORED WITH CONCERT.

The "concert of appreciation" given to Edwin Dunbar Crandall at the Oakland Municipal Auditorium Theater, September 16, by his friends and associates of the Bohemian, Loring, Athenian-Nile and Orpheus clubs was one of variety, interest and charm, representing as it did so much of individual and ensemble talent from San Francisco and the East Bay cities. For the first time in their respective histories the Loring of San Francisco and the Oakland Orpheus clubs sang together, and to the combined strength of these two organizations was added the Bohemian Club chorus, making a splendid ensemble of men's voices. The first chorus number, "Marches from St. Patrick at Tara," was conducted by the composer, Wallace A. Smith. Joseph D. Redding directed his own "Marching Song," and Mr. Crandall, amid great applause, took the baton for the other choruses. Important numbers were also interpreted by the Neapolitan Trio, including the well known vocalists, Mackenzie Gordon, William B. Hopkins and Charles J. Dickman, and the following artists were heard in solos and ensembles: Emilio Puyans, flute; Horace Britt, cello; Nathan Firestone, violin; Uda Waldrop, piano, and Wallace A. Sabin, organ. The vocalists were Mackenzie Gordon, Henry L. Perry, Charles F. Bulotti, Austin Sperry and Francis Hamilton. Uda Waldrop and Bessie Beatty Roland assisted at the piano. There was a full and enthusiastic house, testifying to the great popularity of Mr. Crandall, who for many years past has done so much for music around the bay.

C. H. GREENMAN DIES.

C. H. Greenman, principal of the Lockwood School, succeeded in rescuing two pupils from a grass fire in the school yard, when he fell unconscious in the fumes and died before medical aid could restore him. He was the first man in the West to develop the school band, and the Lockwood Band is the leader among such school organizations. Mr. Greenman was fifty-five, and leaves a widow and many friends to mourn his loss.

NOTES.

Band and orchestra groups of players are being organized in Prescott Evening School.

Under the management of Miss Z. W. Potter, John Hand, the new American tenor, comes to Oakland for a single concert early in 1920.

Dedication ceremonies of the Berkeley Live Oak Park occurred September 14, when the Berkeley Municipal Chorus led the community singing and solos were sung by Mrs. Orrin Kip McMurray, well known vocalist.

Charles Bowman Hutchins, who is artist, lecturer, whistler, familiarly called "The Bird Man" because of his wonderful gift in reproducing the songs of birds, has attracted large crowds to his recitals recently in the East Bay cities.

A group of members of the popular Victory Chorus, under the leadership of Roy D. McCarthy, greeted Col. Theodore Roosevelt when he visited Oakland the other day.

The Lockwood School Band and the Victory Chorus took part in the ground breaking ceremonies for the new California Memorial Hospital, Sunday afternoon, September 14, which, when completed, is to care for 1,500 patients.

T. Wilmott Eckert is the new organist at the First Unitarian Church.

George B. Edwards, organist of Plymouth Congregational Church, recently married Elizabeth D. O'Neil, of

October 2, 1919

Fargo, N. D. His many new friends here are offering their congratulations.

"Art in Modern Life" was the topic chosen by the California poet, Charles H. Keeler, for his talk at the regular community meeting of the Sons and Daughters of Washington this week. This lecture is the third of a series inaugurated by a few members of the California Writers' Club, under the direction of Felix Schreiber. Music was furnished by Bernice Almy and Pearl McCabe.

Giacchino Ribaud, Italian tenor, gave his second concert recently in Berkeley High School Auditorium. He was assisted by Norman Smith, nine year old pianist; John W. Nash, baritone; Mildred Crawford and Fred Wilson, accompanists.

The Berkeley Piano Club gave an interesting program last week, the participants being Miss Clifford, Mrs. J. G. Berryhill, Mrs. C. S. Downing, Seta Stewart, Grace W. Jones, Miss Thompson, Miss Drew and others. On Wednesday morning an American program was given by Blanche Ashley, Mrs. M. F. Warner, Mrs. Francis Crofts, Mrs. J. W. Odell, Virginia Graham and Mrs. Ronald McCorkle, with Margaret Drew and Mrs. F. Crofts at the piano.

The choral of the Etude Club, Berkeley, will sing four times during the coming season. It resumed activities on Wednesday under the direction of Lowell Moore Redfield.

At the Greek Theater, Berkeley, last Sunday afternoon, the program was given by members of the San Francisco Mystic Shriners' Band, under the direction of G. W. Bennett. The vocal solos were interpreted by L. A. Larson, Gertrude Warren and W. E. Burnham, and a cornet solo by E. H. Toeple.

Bluejackets on the U. S. S. Texas were entertained recently, while the Pacific Fleet was anchored in the bay, by the Oakland Victory Chorus, Girls' Division, War Camp Community Service, under the direction of their new leader, Roy P. McCarthy. The Victory Chorus also sang upon the waters of Lake Merritt on Fleet Day, and again in honor of the arrival of the Motor Transport when they escorted the transcontinental train into the city.

An enjoyable program was given by the Municipal Band in Lakeside Park recently, under the direction of Paul Steindorff. Feist Ladies' Trio, consisting of Bertha D'Aubigny, Elvia Rand and Elizabeth Price, vocalists; M. Salvatore, French horn, and Brooks Parker, flute, distinguished themselves in splendid numbers.

Sunday, September 7, the chorus choir of the First Congregational Church, under the direction of Eugene Blanchard, resumed their vestments for another year of hard work and pleasant fellowship after the summer vacation.

E. A. T.

CONDUCTOR HERTZ ANNOUNCES SAN FRANCISCO SYMPHONY MEMBERS

Personnel Includes Eighty Men—Palatial Music and Art Building Planned—Season Opens with Many Concerts and Recitals—Municipal Chorus of One Thousand Proposed—Notes

San Francisco, Cal., September 19, 1919.—Announcement of the personnel of the San Francisco Symphony Orchestra for the coming season was made yesterday by Conductor Alfred Hertz, who will begin rehearsals next Monday in preparation for the opening concert on October 10. Louis Persinger will be concertmaster and assistant conductor for his fifth consecutive season; Horace Britt remains head of the cello section. Emilio Puyans as principal flutist, and Kajetan Attl as harpist. Giulio Minnietti, who has been away from San Francisco for a year, will resume his place as leader of the second violins.

Newcomers to the orchestra are Pietro Marino, R. Mendelevitch, Orley See and T. Jensen as first violins; A. Heft, second violin; E. Weiler, viola; O. King, cello; Ernest Kubitschek, bassoon; Carl Findiesen, horn, and Samuel Miller and Clemens Baier, trumpets. Former members returning to positions are Max Amsterdam, Jr., first violin; Frederick Creitz, second violin; E. B. Hibbard, cello, and Ralph Murray, tuba.

The complete personnel is as follows:

First violins—Louis Persinger (concertmaster), Arthur Argiewicz and Louis W. Ford (assistant concertmasters), Pietro Marino, Max Amsterdam, Jr., R. Mendelevitch, W. F. Larria, A. Larria, W. Lind, F. Cardona, H. Koenig, Orley See, T. H. Reiss, R. Ruiz, J. W. Willard and T. Jensen; second violins—Giulio Minnietti (principal), W. Manchester, E. P. Allen, W. C. Hayes, R. L. Hidden, H. Helget, J. T. Hartzell-Gold, A. Heft, J. A. Patterson, Frederick Creitz, G. De Lorenzo and F. Uzes; violas—Lajos W. Fenster (principal), C. Trainor, G. W. Callinan, B. Purt, C. Heinsen, A. F. Stechle, A. Rosenbecker, E. Weiler, A. Stephen and R. Kolb; cellos—Horace Britt (principal), O. King, Arthur Weiss, W. Villalpando, Max Amsterdam, R. Kirs, B. Coletti and E. B. Hibbard; double basses—J. Lahann (principal), S. Greene, L. J. Privati, W. B. Bell, A. Annaruni, A. Storch and E. Jonas; flutes—Emilio Puyans (principal), Louis Newbauer and Walter Oesterreicher (orchestral manager); piccolo—Walter Oesterreicher; oboes—Caesar Addimando (principal), A. Lombardi and A. Plemenik; English horn—A. Plemenik; clarinets—Harold B. Randall (principal), C. Hazlett; bass clarinet—C. Hazlett; bassoons—Ernest Kubitschek (principal), Eugene B. La Haye; contra-bassoon—R. Kolb; horns—Walter Horning (principal), P. Roth, C. Findiesen and R. Rocco; trumpets—Samuel Miller (principal), Otto Kegel and C. Baier; trombones—H. F. Beitel (principal), O. E. Clark and F. N. Bassett; tuba—Ralph Murray; harp—Kajetan Attl; tympani—George Wagner; percussion—E. A. Nolting and R. E. Wagner; celesta—Vladimir Shavitch; librarian—Otto Kegel.

PALATIAL MUSIC AND ARTS BUILDING PLANNED.

San Francisco is at last in sight of the realization of its dream of many years of having a palatial home for music and the arts. Endorsed by the San Francisco Art Association, the Musical Association and the Allied Arts Association, a campaign has been definitely launched for the raising of funds for the erection of a building at Van Ness avenue and Hayes street, near the Civic Center, to house the symphony orchestra, a theater for opera, and accommodations for the music and art courses of the Uni-

versity of California. Tentative plans for the structure have been drawn by Willis Polk, and it is estimated that the entire cost of the project, including \$300,000 for the purchase of the land, will be \$2,000,000.

John Drum, president of the Union Savings and Trust Company, is chairman of the committee engaged in securing pledges of financial assistance. William H. Crocker and other public spirited capitalists are giving their personal interest to the plan.

SEASON BEGINS WITH MANY MUSICAL EVENTS.

Ashley Pettis gave the first of a series of six lecture-recitals on piano music, September 11, in the Paul Elder Gallery, playing a program of Bach, Handel, Scarlatti and Rameau. An interesting young artist of decidedly romantic tendencies, he leavened his classical examples with a considerable amount of poesy.

H. B. Pasmore presented his daughter, Harriet Pasmore, contralto, in a song recital on September 16, with admittance by invitation. Miss Pasmore, who is a member of the faculty of Pomona College in Southern California, revealed an increased richness of vocal color since her appearances here last season and a growing expertness in coloratura flexibility. She was assisted by her sister, Suzanne Pasmore Brooks, pianist.

The San Francisco Musical Club held its first meeting of the season, for members only, on September 18, with the new president, Mrs. E. E. Bruner, presiding. The business session was followed by a brief program by Mrs. Orrin Kipp McMurray, soprano; Rebecca Holmes Haight, cellist, and Eva Gruninger Atkinson, contralto. Audrey Beer, pianist, was to have been a participant, but was prevented by an accident in which she suffered a severely sprained wrist.

Horace Britt, cello virtuoso, and Lydia Sturtevant, contralto, presented the program at the first concert of the season for the members and guests of the Pacific Musical Society on Friday evening in the Colonial ballroom of the Hotel St. Francis.

Marie Partridge Price, soprano, who recently returned from an Eastern visit, gave a song recital on Thursday evening with Uda Waldrop as accompanist. Her program included a classical group by Seček, Beethoven and Handel, a Grieg group, and modern songs by Rimsky-Korsakoff, Cesek, Fourdrain, Campbell Ross, La Forge, Cyril Scott, Branscombe and Whelby.

The first faculty reception and musical of the Institute of Music of San Francisco, Arthur Conradi, director, was held last evening in Soris Club Hall with a large attendance. The following program was presented by four of the faculty members: Trio in B flat major (Beethoven), Arthur Conradi, violinist, Arthur Weiss, cellist, and George Edwards, pianist; "Longing at Rest" and "Cradle Song of the Virgin" (Brahms), "Songs My Mother Taught Me" (Dvorák), "Tom the Rhymer" (Lowe), Mrs. M. E. Blanchard, soprano; "La Folia" (Corelli), "Sunrise Through the Mists," op. 5 (George Edwards), capriccio valse (Wieniawski), Arthur Conradi; sonata for piano and violin (Catherine Urner), George Edwards and Arthur Conradi.

MUNICIPAL CHORUS OF 1,000 PLANNED.

The San Francisco Municipal Music League, of which Mayor James Rolph is the honorary president, has taken the first steps toward the formation of a chorus of 1,000 trained voices which will be utilized for concerts in the Exposition Auditorium at popular prices. Other plans, such as the revival of the municipal orchestra, are in contemplation, but present efforts are being centered upon the chorus. Festyn Davies has been selected as the director. All existing choral organizations are being requested to cooperate in the movement by sending their members to augment the personnel of the larger chorus.

The officers of the league are: President, Justice Henry A. Melvin; vice-presidents, Mary E. Bell, State president of the Native Daughters of the Golden West, and Andrew Y. Wood; executive secretary, Margaret McGovern; treasurer, Mrs. D. E. F. Easton; executive committee, Henry A. Melvin, Mary E. Bell, Mrs. D. E. F. Easton, Henry M. Owens, Andrew Y. Wood, E. Marian Pattee, Margaret McGovern and William P. Cabau; auditing committee, Thomas F. Boyle, John D. Hynes and John C. Kortick.

NOTES.

Elias Hecht, founder and flutist of the Chamber Music Society, went East to attend the Pittsfield Chamber Music Festival. Mrs. F. S. Coolidge included in her invitation the entire personnel of the society, but the other members of the organization could not abandon their rehearsals.

Ashley Pettis, the young San Franciscan pianist, who returned recently from army service, gave the first of a series of six lecture-recitals on Thursday. The program was devoted to Bach, Handel, Rameau and Scarlatti.

Rosalie Housman, the talented young composer, who has been spending the summer at her home in this city, returned to New York on Monday for a year's study with Ernest Bloch.

R. C. B. B.

OUR OWN SHERLOCK HOLMES

Efrem Zimbalist and Alma Gluck were the guests of Herbert Witherspoon and Florence Hinkle at their home in Tokoneke, Darien, Conn., on Monday, September 22. They arrived on the 5:13.

A week ago Tuesday noon at Barbetta's restaurant on West Thirty-ninth street, I saw Frederick W. Vandervoort, Nannine Joseph and party, and at another table Percival Monger.

At the Amsterdam Opera House, Tuesday night (of course I was there), at the protest meeting of the American Legion because of the proposed Lexington Theater German opera performances, I sat right behind some members of the Star Opera Company, who later attempted to make trouble and were forced to leave the hall. I spotted a number of German singers scattered about who evidently thought it best to keep quiet. I won't mention names, for these persons do not deserve publicity.

Walking along Broadway a week ago Monday night I passed Sam Bernard, who was engaged in a heated argument with two friends on the corner of Forty-third

MUSICAL COURIER

street. Wonder if they were still talking about the Equity strike.

On the opening night of "Clarence" I noticed John Lang, a playwright, and David Harvey, formerly with the New York Times.

Hugo Boucels still makes a habit of just missing automobiles on Fifth avenue and Thirty-ninth street. I see him regularly.

Last Friday night I dropped in at the famous "Polly's" (Greenwich Village Inn) which was crowded as usual. At the table next to me sat a group of well known theatrical folk who, after considerable 2:75, consented to amuse the rest of us. Al Herman sang a clever "Mammy" song after which glasses and bottles clinked in unison in appreciation. Ted Lewis, another Broadway favorite, gave a one man whistling act, very cleverly done. Harold Milner was likewise present but professed to be too bashful to take part. Two young ladies, good looking stars—I cannot remember their names—also sang, and shouts and cheers followed.

Last week I caught a glimpse of Lois Willoughby strolling down Thirty-seventh street near Sixth avenue with her arm filled with packages. About a half block behind her I saw Mr. Ford, formerly advertising manager of the Lauter Piano Company, evidently en route home with a big portfolio under his arm.

S. H., JR.

ACROSS THE COUNTRY

Albany, N. Y., September 24, 1919.—The Monday Musical Club will begin its season on October 13, with Mrs. George D. Elwell, the new president, presiding. Committee meetings are being held and the membership committee, under the guidance of Florence Page, is doing effective work. During the winter the club's chorus will give a series of three concerts to be conducted by Dr. Frank S. Rogers.

The Mendelssohn Club, Daniel Whittle, president, will hold its first meeting this month. The club will present its customary three concerts, the first taking place in December. Now that the men who were in service have returned, the club is at full strength again and some interesting programs are expected.

Music will be a feature at many meetings of women's clubs this season. Principal organizations making vocal and instrumental selections a feature on their programs are the Woman's Club of Albany, which has a music section with Marguerite Heisler as leader, and the Pine Hills Fortnightly Club. The music committee of the latter includes Mrs. Brooks W. Roberts, Mrs. Harlan H. Horner, Mrs. John W. Clark, Jr., Mrs. Albert Ellis Hoyt, Mrs. Richmond H. Kirkland, Mrs. Henry S. Hunt and Mrs. Jacob L. Lochner, Jr. The Woman's Republican Club of the City of Albany, which has many well known musicians in its ranks, also features music at all its gatherings.

Dr. Frank Sill Rogers, who has returned from Santa Barbara, Cal., was among the guests of Mrs. Frederick S. Coolidge at Pittsfield, Mass., for the Berkshire Music Festival.

Mrs. Frank N. Brown (Katharine Kautz) leaves soon for San Francisco to join Mr. Brown.

Rehearsals have been resumed by the K. of C. Opera Company for their production of "The Doctor of Alcanta," under the direction of James Gregory Maher.

Roselle McKinney, W. B. Eddy and Mrs. Walter L. Hutchins have planned a fine program for the opening of the Albany Community Chorus this month.

Mrs. Jean Newell Barrett, contralto and one of the pioneer voice teachers in this vicinity, will be an honor guest at the anniversary luncheon of the Albany Mothers Club.

Edgar S. Van Olinda has been conducting sings at the Watervliet Arsenal.

Professor Frederick P. Denison has organized a small orchestra, which played recently at an autumnal gathering here.

Mr. and Mrs. Newton Russell Case and Mr. and Mrs. Harry B. Weatherwax form a quartet heard at various musicales.

The Half Hour Practice Club will not resume meetings before mid-winter.

Kolin Hager, who has been baritone and director of an opera troupe touring with the A. E. F. overseas, has been in Coblenz acting as interpreter. He expects to return home before winter and will doubtless be heard, if only for one service, in the Madison Avenue Reformed Church of which he was formerly baritone soloist.

Arthur R. Zita and his orchestra have been on a concert tour in northern New York and in the province of Quebec.

The death of Elizabeth Standish Ross, wife of Charles H. Ross, veteran bass player, and mother of Edith Ross Baker, pianist, is mourned by a wide circle of friends.

Baltimore, Md.—(See letter on another page.)
Boston, Mass.—(See letter on another page.)
Chicago, Ill.—(See letter on another page.)

Dallas, Tex., September 18, 1919.—The approaching musical season here promises to be one of the most brilliant in the history of the city. In the concert announcements for the season appear the names of Rudolph Ganz and Carolina Lazzari in joint recital, Josef Hofmann, the Isadora Duncan Dancers with George Copeland, Anna Case, Emmy Destinn, Lucy Gates, Cherniavsky Trio, Barney Reilly, Bloomfield-Zeisler, Oscar Seagle, Galli-Curci, Frances Alda and Charles Hackett in joint recital, and Maud Powell.

On September 25 a concert will be given at the Coliseum by several Victor artists including Frank Croxton, Billy Murray, Henry Burr, Monroe Silver, Frank Banta, Fred Van Eps and the Sterling Trio and Peerless Quartet.

Of great local importance is the appointment by the Mayor of Dallas of a music commission composed of a number of prominent men and women, whose office it will be to aid and support all musical activities of general and public interest. Their first concern is for the Dallas Symphony Orchestra, which they expect to give the financial backing so necessary for the artistic growth of all such organizations. In the past, the orchestra under Conductor Walter Fried has done some fine work, and has given a number of highly successful concerts. It is anticipated

that the faithfulness and efforts of its members are soon to be rewarded in the way which they so justly deserve. At least four concerts will be given in Dallas during the season by the orchestra, the first one to be on November 7.

Gainesville, Ga., September 22, 1919.—Otto Pfefferkorn gave an interesting piano recital at the Brenau College Conservatory on Thursday evening, September 18. The program was as follows: Sonata, op. 27, No. 2, Beethoven; nocturne, "Ein Liebestraum," Liszt; capriccio in E minor, Mendelssohn; barcarolle, "A Boat Song," Rubinstein; scherzo in B flat minor, op. 31, Chopin; "Kammenoi Ostrow," Rubinstein; "Die Jagd," Rheinberger; "Greeting," "Valse Lyrique," "Iris," Otto Pfefferkorn, and Hungarian rhapsody, Liszt.

Indiana, Pa., September 24, 1919.—The Normal Conservatory of Music of the State Normal School has had one of the most auspicious openings in years. The first recital of the year was given on September 20 by members of the faculty, and not a vacant seat was to be found in the large chapel. The program follows: "Festival" overture (Thayer), R. Deane Shure, who has just assumed charge of the music school; "Habanera" (Bizet), Anna F. Lumley; "Impromptu" (Rheinhold), and "Concert Etude" (MacDowell), Orca A. Reinecke; "Vision Fugitive" (Massenet), and "A Life Lesson" (Ward Stephens), V. J. Barlow; suite in G (Rodgers), Mary St. Clair King; "Husheen" (Needham), and "O for a Day in Spring" (Andrews), Leila Farlin-Laughlin. The final number was Mr. Shure's performance of his "Yesterglow," and the Liszt arrangement of the "Rigoletto" quartet.

A spring festival is being planned which will be given by the Indiana Male Chorus, the Indiana Ladies' Chorus, the Madrigal Club, the Men's Glee Club and the combined church choirs of the city. Artists of national reputation will be heard, and the final concert will consist of a production of Mendelssohn's "St. Paul," sung by all of the organizations.

The electric mechanism for the large chapel organ is being put in by Herman Stahl, of Erie. When completed, the organ will be one of the finest in the western section of the State.

Mr. Shure has been appointed director for the Indiana Male Chorus, and some forty members are preparing a program to be given in the near future.

The next recital to be given by the members of the faculty will occur next month, when they will present an evening devoted entirely to the works of Mr. Shure.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Oakland, Cal.—(See "Music on the Pacific Slope.")

Pittsfield, Mass.—(See letter on another page.)
Rutland, Vt., September 25 1919.—The Orpheus Male Quartet is expected to sing in this city in October, under the management of the High School Parent-Teachers' Association.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Tacoma, Wash.—(See "Music on the Pacific Slope.")
Toledo, Ohio.—(See letter on another page.)

REVIEWS AND NEW MUSIC

The Arthur P. Schmidt Company, Boston and New York

Four Songs (One Sacred), Ralph Cox

"WHERE ROSES BLOW"

is a song in the style of Purcell or Handel, with similar sequences and cadences, passages in sixteenth notes, dainty and graceful—text by Duncan Campbell Scott—dedicated to Yvonne de Tréville.

"LOVE PLANTED A ROSE"

is a pretty and sentimental encore song, dedicated to Edna Wolverton, one of the rising young singers of the day.

"O MISTRESS MINE"

is another encore song, light and scherzo-like, the text by Shakespeare, from "Twelfth Night." "Make the most of the present" is its motto, with the final couplet:

"Then come and kiss me, sweet-and-twenty,
Youth's a stuff will not endure."

"THE AFTERNOON"

is a pastoral, quiet in mood, with pretty harmony, and a climax in the middle, followed by an effective diminuendo on either high or low notes.

These four songs are extremely melodious and refined and will be very effective if sung with the right interpretation. They are not difficult to sing and the piano part is playable, the work of an expert pianist. They are absolutely new, and each is marked fifty cents.

"HEARKEN UNTO MY VOICE"

sacred song by Cox, starts with a dignified recitative, followed by a melody of refined beauty, with climax on "Lord, have mercy and hear me." It closes as it began, with the same recitative, supported by worthy chords on the organ. This, too, is marked fifty cents, and all five songs are to be had for either high or low voice.

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OPINIONS OF THE PRESS

(Continued from page 32.)

Parish Williams' New York Debut October 13

Parish Williams, baritone, appeared in recital in Portland, Ore., on Sunday afternoon, August 17, before a most discriminating and enthusiastic audience. The young singer disclosed a wealth of tone and temperament, especially in the Scandinavian and French groups, and won an ovation with his fine voice, stage presence, and magnetic personality. Mr. Williams had to repeat several of his numbers, as well as to respond to numerous encores. The baritone gave the same program at Portland that he will present at his debut recital in Aeolian Hall on October 13. That the press of Portland was unanimous in its praise of Mr. Williams' singing will be evidenced by a perusal of the following criticisms:

Parish Williams' voice is beautiful in quality and his phrasing and diction are also admirable. He combines the rare qualities of a lyric and dramatic baritone and in consequence he can and does sing with success songs out of reach of the ordinary singers.

The program was skillfully selected and is significant as being the same program Mr. Williams will use in making his concert debut in Aeolian Hall, New York City, in October. It is a difficult one to render and makes special appeal to the studios.

It is not "popular" in the sense that it might contain noisy airs of the day, for it does not. It is educational and represents many schools of vocalism.

The fine rendition it received stamps Mr. Williams as being a concert baritone of distinguished merit.—Morning Oregonian, August 18.

Parish Williams has resonance and power, and yet displays a delicacy and beauty of tone in a marked degree. His pianissimo has the clarity and his scales the fluency of a lyric tenor. He gave utterance to a variety of emotions in the different songs, and did so with conviction. His Scandinavian and French numbers were sung as they can be sung by a man who really knows the languages, feels the inner thoughts of the composer and has the facile power to transmit the message.—Oregon Daily Journal, August 18.

That Parish Williams has a brilliant future before him in the world of music is the unanimous opinion of the several hundred friends and music lovers who heard him in song recital Sunday afternoon...

The numbers were enthusiastically received by the large audience, the singer having to respond to numerous encores before the program could continue.—The Portland Spectator, August 23.

Mme. Morrow's Activities Are Many

Annie Morrow—fellow of the National College of Music (London), gold medalist, and holder of three diplomas—at the solicitation of numerous serious students, has decided to remain permanently in New York, and devote her entire time to the development of the art of voice production. Mme. Morrow, who is a graduate of Alfred Augustus North (author of "Voxometric Revelation," "The Discovery of the Human Voice," etc.) is the only authorized teacher of his method in New York.

Mme. Morrow, who has been called by many of her pupils "the producer of the perfect voice," has had extraordinary success as a teacher, and has in many instances removed all throat and nasal troubles as well as organic diseases through her scientific breathing exercises. Her method embraces diaphragmatic, abdominal, intercostal, lateral, side, rib, and clavicular respiration; the vowel "E," its position and office; the perfect vowel scale;

for all our various grades of examination, a task for which her great abilities and zeal peculiarly fit her.

(Signed) W. J. Moss,
Secretary, National College of Music, London.

My Dear Mme. Morrow:

I find it a great pleasure after my three years of study with you to be able to speak of your method of voice culture, scientific breathing and tone production. I must thank you for your untiring efforts in developing my voice, whereby I was so fortunate in winning the beautiful pearl and gold pendant which was presented to me by the Earl of Lanesborough, permanent chairman of the Lord Gray Trophy Committee, in recognition of my most excellent work in operatic singing. . . . I hope your pupils appreciate your method as I do. It is wonderful, the body and mental development produced by it.

Wishing you every success, believe me, dear madame, I am,
Yours devoted pupil,
(Signed) LILLIAN LAVINE,
London, England, September, 1914.

My Dear Mme. Morrow:

Having studied music in its various branches under the best masters from early childhood, I feel fully competent in writing you that I have found at last a teacher who is giving me that which others tried to give me but could not, as they themselves need you and your method. Divine Providence sent me to you and the day is not far off when all true musicians will seek your shrine.

(Signed) ADA D'ORSAVY,
Formerly Vocal Soloist with Thomas' Orchestra.

New York, September 29, 1914.

Mme. Morrow:

After having had the extreme pleasure of attending one of your rehearsals of your pupils, I find it almost beyond my conception as to how your pupils have made such rapid progress. . . . Your method is wonderful and a great stimulant to the body, and I find pleasure in recommending you as an artist with few equals either here or abroad.

Your sincere friend,
(Signed) WILLIAM NIKOW,
Tenor, Late of the Berlin Grand Opera.

Mme. Morrow:

I must congratulate you on your wonderful vocal method. I am receiving encomiums from all my friends, as they cannot but comment on the marked improvement in my voice.

(Signed) A. L. DAVIS,
Toronto, Canada.

In thinking over all the blessings I have to thank God for, the one that impresses me most is that He allowed me the opportunity of coming in touch with Mme. Morrow, whom I consider the finest vocal teacher in New York City, if not on the continent.

(Signed) MISS ELLARD.

New York, March, 1915.

It gives me great pleasure to add my praise to the thousands of Mme. Morrow's grateful patrons. Words fail to express my gratitude to this highly esteemed woman.

(Signed) J. MAY HUFF,
67 Newark Avenue, Jersey City, N. J.

May 1, 1915.



[Attention, anonymous letter writers, attention!!! Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is now given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answer...]

A SMALL HALL.

"I am looking for a small hall in New York City, with a seating capacity of about five hundred, and good acoustics suitable for a recital. If you will kindly mention a few in your next issue of the MUSICAL COURIER, I shall be greatly obliged."

As you wish to give a recital it is understood that you prefer a hall centrally located. Aeolian Hall on West Forty-second street is one of the smaller halls, and there is also Carnegie Chamber Music Hall, but that is perhaps smaller than you require. There is a theater which has been used by quite a number of musicians giving song recitals, only the floor seats being used, the galleries not opened. It is the Princess Theater, 104 West 39th street, and is near Sixth avenue. There are many small halls but they are not in the location that you would require. You can find a list of these in the classified telephone book, but they are practically unknown to the musical audience. You might look up the Thimble Theater (lower Fifth avenue), Rumford Hall (go East Forty-first street), Mehlin Hall (East Forty-third street), Little Theater (Forty-fourth street), Selwyn Theater (West Forty-second street), Maxine Elliott Theater (West Thirty-ninth street), Provincetown Players' Hall (MacDougal street—Greenwich Village), and the various hotels (Pennsylvania, McAlpin, Astor, etc.). All of these mentioned have been used by well known artists for recitals.

WHERE DOES HE LIVE?

"This is the first time I have had occasion to write you and I hope my question is not asking too much. Many times in your columns I have found the information I desired. Would you kindly give me the address of Camille Saint-Saëns in order to decide a dispute? Two friends of mine and I disagree as to where he lives. One thought he lived in London, the other said in Stockholm, while I said in Paris. Naturally I believe I am right, but would you give me his present address?"

You are quite correct. Saint-Saëns was born in Paris in 1835 and that city has always been his home. His address is 8bis Rue des Couleuvres, although any communication addressed to him at Paris without street name would surely find him. He was in this country a few years ago and went as far west as San Francisco at the time of the Panama Exposition in that city.

NOSE OPERATION.

"I am studying singing under a good instructor. Up to the beginning of the last month my voice has been clear and sonorous. Lately the voice has changed into a rough tone. I went to this hospital for examination of my nose and throat. A doctor examined me and later another one also. After a pause the first doctor said that the bones of my nose were twisted, which prevented proper respiration. There is no medicine for it, but an operation is needed. Do you think it might be worse after the operation and I would be likely to lose my voice? The teacher said that there is nothing serious if I would use salt and water for a month in my nose."

Why not try the use of salt and water and see what that will do for you? It is a remedy that is much used and recommended by physicians. Certainly it is so simple it is worth trying. The operation on the bones of the nose is not a serious one, either, and is performed correctly to remove any obstruction in the nasal passage. Hundreds of singers have had it done and been benefited by it. Of course it must be operated by a first class specialist, and you would experience little inconvenience. Dr. Holbrook Curtis has been an advocate of this operation for singers for many years, so it would



Photo by Parker Studio

MME. MORROW,
Professor of vocal science and voice specialist.

functions of the various vowels; Italian, French and German methods of singing; position of the larynx; vocal cords (prisms of sound); the diaphragm in song and speech; consonants, their part and place; resonants, head, chest, pharyngeal, nasal, etc.; the various sinews, as enforcers of sound; registers, what they are; reflectors of voice; the diaphragm and hard palate in restoring power, timbre, carrying quality, flexibility, etc.; the emotions in singing and speaking; the body as a sound board, etc.

Mme. Morrow is the possessor of testimonies from prominent public speakers, artist-singers, clergymen, physicians, and students, a few extracts of which follow:

Having had the great pleasure of a personal interview with Mme. Morrow, I am glad to testify to her musical abilities and her devotion to her art. In appointing her as sole representative of the National College in Canada, I am fully confident that the cause of true art as exemplified in music will find a direct step forward. Mme. Morrow is empowered to coach candidates

not appear that serious results follow. There are many singers who have testified to the beneficial results they have experienced from this special treatment.

MUSICAL CLUBS.

"Will you kindly give me the names of some small musical clubs? I am a stranger musician in your city and wish to join a small, sociable music club. I would prefer one of both men and women."

There is the Three Arts Club, 340 West Eighty-fifth street; also the Studio Club of New York, 35 East Sixty-second street, either of which you might find would answer your purpose. The Three Arts would be convenient to your residence.

SINGING IN THE HEAD.

"If possible will you please answer my question in your next issue of the MUSICAL COURIER? Was there ever a singer outside of an Italian who has developed a head voice, singing in the head, I call it, such as Russo, Amato, Caruso?"

Using the "head voice" is not confined entirely to Italians, for all singers must use it more or less, certain tones being called "head tones." It may be that some singers use their head tones more than others, but a singer who did not have those tones would not be much of a singer, nor would he have been well taught. You know there are different registers in the voice. Some teachers make, or rather teach, a very abrupt change from chest to head, a marked change that is unpleasant to hear, but in the case of the artists you mention, they understand their art so thoroughly that the voice runs evenly throughout the whole range. Other singers use the same method, for the writer remembers a few years since, while in Paris, hearing a young French tenor whose voice was perfectly "placed" with the "ringing" tones from the head used in a masterly manner. Probably if you hear some of the American tenors who are appearing or about to appear you will notice the same quality in their voices. Only you must remember that each voice has its own individuality. Two pupils of the same teacher will sing quite differently, both using the same method, only it had to be adapted to the individual. It is of course difficult to compare voices. Those you mention are notable ones. We hear the best in these United States and are perhaps a bit too critical and analytical. The Italian method of singing is the one that may be said to be universal, that is, in the sense of its being the one that all teachers would most like to understand and teach, for they all realize that it is the best method for training the voice, only not all who profess to teach the Italian method really know exactly what it is. It is not a "get ready, quick" method, but takes time and study to develop the perfect singer, or to fit a pupil for public work. The singers you mention have not only a good method to start with, but they have sung and in that way "taken lessons of themselves," thus improving their style, correcting a fault here or there until they have brought their voices to the present high standard.

SCHOLARSHIPS IN MUSIC.

The Information Bureau has had so many inquiries about free scholarships in music that it has been thought best to answer them in a special article which appears on another page of this issue. Those who have made inquiries are referred to this article, undoubtedly the most comprehensive and accurate ever published on the subject.

"Real Tollefson Trio" at Seashore

With this article appears a picture of Carl H. Tollefson, the violinist; Augusta S. Tollefson, the pianist, and (in place of Michael Penha, the cellist, third member of the regular Tollefson Trio) their attractive young daughter. Mr. Tollefson calls this "the real Tollefson trio," in contradistinction to the trio which performs in public with success. Who knows but that some day the young Miss Tollefson may form the third member of the public trio performers?

The Tollefsons will be more active than ever the forthcoming season, which includes a Brooklyn concert November 5 under the auspices of the Brooklyn



Institute of Arts and Sciences. Then comes a concert for the St. Erik Society, Aeolian Hall, New York, November 8. Concerts at the Jamaica and Huntington branches of the institute are scheduled, and one at Aurora Grata Cathedral, Brooklyn. A tour throughout the Middle West will follow, a Chicago recital taking place November 26. Last month they gave a joint recital for convalescent soldiers at Riverside Community House, with Paul Althouse. Twenty records by them will soon be completed by the Columbia Graphophone Company.

New Scott Song Written for Thanksgiving

John Prindle Scott has just completed a sacred song, "Come, Ye Thankful People," designed especially for Thanksgiving services, which is to be issued at once by Harold Flammer, Inc. The song literature for this particular festival is somewhat limited, so this number will fill a real need among church singers.

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